

AN ETERNAL JOURNEY INTO AN ENDLESS HOUSE: ENTREPRENEURSHIP AS A HERO-
MYTH OF THE CAPITALIST WEST

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Abstract

This thesis builds an argument of the entrepreneur as a mythical hero of the capitalist West. Entrepreneurship as a contemporary hero-myth is analyzed through the logic of Joseph Campbell's hero's journey theory, with evidence from the film 2001: A Space Odyssey and an article about the Finnish entrepreneur Jyri Lipponen published in Kauppalehti. By engaging in a genealogical study of entrepreneurship implicit in the myths of contemporary Western culture, and in its academic treatment, propositions are made for the future consideration of the phenomenon. Entrepreneurship is considered as rooting in a panhuman cognition of useful creation, with organizations being built upon the purposeful actions of a leading character – who tends to transform from an ordinary plebeii, through an entrepreneurial experience, to an emperor-manager. Entrepreneurship is considered from multiple philosophical angles, dominated by the becoming philosophy of Nietzsche, enriched by naturalist, pragmatist and Buddhist philosophies resulting in a holistic view of the phenomena. The propositions made lay a foundation wherefrom to embark into further critical studies of entrepreneurship as a cultural and social phenomenon.

Tässä tutkielmassa rakennetaan väite yrittäjyydestä läntisen kapitalistisen kulttuurin sankarimyyttinä. Tämä nykyajan myytti analysoidaan Joseph Campbellin sankarin matka-teorian avulla, aineistona kuvamateriaali 2001: Avaruusseikkailu-elokuvasta sekä Kauppalehden artikkeli yrittäjä Jyri Lipposesta. Yrittäjyyden alkuperän tutkiminen läntisen nykyculttuurin piilevänä myyttinä johtaa tutkielmassa esitettyihin ehdotuksiin. Yrittäjyyden nähdään alkavan yleisinhimillisestä hyödyllisen luomisen kognitiosta, organisaatioiden syntyvän johtohahmon tarkoitushakuisten toimien ympärille. Tämä johtohahmo kokee muutoksen kansalaisesta hallitsija-johtajaksi yrittäjyyden kokemuksen kautta. Yrittäjyyttä katsotaan useista filosofisista näkökulmista, erityisesti Nietzschen prosessifilosofian kautta, lisäten naturalistista, pragmaattista ja buddhalaista filosofiaa holistiseen näkemykseen. Tutkielmassa esitetyt ehdotukset avaavat mahdollisuuksia uusiin kriittisiin tutkimuksiin yrittäjyydestä kulttuurisena ja sosiaalisena ilmiönä.

Keywords entrepreneurship, philosophy, mythology, Joseph Campbell, culture, society
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1 Introduction

In an overstimulated world with a seemingly ever-accelerating flow of faux information contesting for our attention, a new kind of savior is needed to lead the way – someone more in tune with the times than idols past; a character who shows us how we want to live in the future, how to do it and which fashion items and gadgets we need while doing it. The successful entrepreneur serves as a hero, a mediator between the unknown world of market uncertainty and physical world of product.

This take on entrepreneurship leans towards understanding a social phenomenon rather than an economical one. Entrepreneurship, clearly, can be viewed from both angles. The intention here is rather to understand the social function of the mythological entrepreneur, than to claim supremacy of a category of entrepreneurship over the other on the basis of economic function. I call for a genealogical (rather than taxonomical) approach to understand the dynamic nature of how entrepreneurship is constructed as a modern myth. The sublime, mythical entrepreneur is a savior-hero with the ability to cross the threshold between our physical world and the metaphysical realm of consumer needs, returning with the ability to break the status quo. In this view, entrepreneurship is, in all attempted definitions, symbiotic with the concept of change.

Change is uncertainty. Entrepreneurship the same. Entrepreneurship is creation and destruction, it lingers between us and the impossible – it promises us infinity. It is always about what is coming to be, as what has become is the stuff of bureaucrats, engineers and politicians; what is becoming is the stuff of artists, heroes and entrepreneurs. And entrepreneurs are heroes in the Western world of product; it is their duty to bring forth new, unimagined worlds of consumerism, ease of life and new services. Entrepreneurship creates organizations (Gartner, 1988), but the entrepreneur vanishes once a legit company has been introduced to see over the newly acquired leadership over a market – now businessmen, stakeholders, employees, collaborators, customers, subcontractors, CEO's, CFO's, COO's, CMO's, CTO's prevail. Entrepreneurship is the metaphor for imaginative forces to create new combinations with. Entrepreneurship is a myth; it is a symbolic representation of a creation story. Entrepreneurship is – unreachable.

To study, to somehow approach, a fleeting matter nominated unreachable by the haplessly reaching student, a certain mindset, an attitude, is postulated. A cognitive

approach to deal with unreachable matter holds no great promise of delivering specific results – rather, the curious scholar should embark on a mysterious trip to unknown territories with no plans of a rich return. Like free jazz musicians in performance, who hold together by focusing on abstraction rather than structure while still identifiably existing as an organization (Griffin et al., 2015), entrepreneurship studies should plunge into the most improvisational, intuitive and inspirational forms of research. This is my approach to studying the mythology of entrepreneurship. It begins with a story.

2 A story

An important turning point in contemporary academic discussion of entrepreneurship arrived in 1988, when William B. Gartner painstakingly got his article 'Who is the entrepreneur? is the wrong question' published. Gartner himself (2004) has told the story of how he fought the powers be, believing in what he had to say, revising after every critical rejection, sending the paper to a new publisher after every total rejection, until finally getting his work published by the visionary *American Journal of Small Business* (notably, now known as *Entrepreneurship Theory and Practice*) editor Ray Bagby, despite actually being again rejected by the journal's reviewers. The piece was published along with 'Who is an entrepreneur? is a question worth asking' by Carland et al. (1988). These titles were at interesting odds with each other. Gartner had originally set out on a mission to challenge the prevailing academic practice of trying to solve the mystery of entrepreneurship by stubbornly answering the question 'who is the entrepreneur?' over and over again, with only slight variation in the findings. This approach had indeed produced a number of personal qualities to describe the entrepreneurial person: internal locus of control, risk taking, independence, results orientation... (Landström, 1999). Carland et al. (1984) differentiated the entrepreneur from the small business owner:

Entrepreneur: An entrepreneur is an individual who establishes and manages a business for the principal purposes of profit and growth. The entrepreneur is characterized principally by innovative behavior and will employ strategic management practices in the business.

Small business owner: A small business owner is an individual who establishes and manages a business for the principal purpose of furthering personal goals. The business must be the primary source of income and will consume the majority of one's time and resources. The owner perceives the business as an extension of his or her personality, intricately bound with family needs and desires. (p. 358)

This bewildered Gartner. He had struggled to find similarities between the 106 entrepreneurs that he had interviewed for his 1982 dissertation 'An empirical model of the business startup, and eight entrepreneurial archetypes', effectively coming to the conclusion that entrepreneurship is a lot more about variation than stone-cold facts you can pin down by recognizing the entrepreneur. You can't distinguish the dancer from the dance was his perception, therefore 'Who is the entrepreneur? is the wrong question'. For Gartner, the right question would have been: 'what does the entrepreneur do?'. His conclusion: "Entrepreneurship is the creation of organizations. What differentiates entrepreneurs from non-entrepreneurs is that entrepreneurs create organizations, while non-entrepreneurs do not" (Gartner, 1988, p. 1). The epic paper ended up winning *American Journal of Small Business* award for article of the year in 1988 (Gartner, 2004).

3 A brief genealogy of entrepreneurship

The philosophical stance of genealogical understanding stems from the works of Friedrich Nietzsche (1844-1900), who was arguably the first philosopher to take Darwinian evolutionary theory into serious consideration in the evolution of human affairs by inquiring on the origins of modern culture in such widely renowned works as *The Birth of Tragedy* (1872), *Beyond Good and Evil* (1886) and *On the Genealogy of Morals* (1887). In Nietzsche's thought, as Homo Sapiens has physically evolved to its present state through a constant process that never ceases, from ape to man, through chance and necessity (Birn, 2000), there may be no eternal ethics or ideals disconnected from the history of human condition. Then, all morals, and thereof all social phenomena, should be studied as a process: for this, Nietzsche preferred the term *genealogy*. In short, the genealogical approach seeks to understand how an ideology is constructed under cultural conditions, as historical evidence of their times: the genealogical philosopher seeks to understand the

conditions under which a certain prevailing ideology has become dominant. The genealogical approach to the study of power relations emergent in various types of discourse has been famously undertaken by the French critic Michel Foucault (1926-1984).

According to Hjorth (2004), a genealogical storytelling approach to entrepreneurship research may refocus us from scientific rationality into wider possibilities of “narrative/literary wit” (p. 223), actually increasing possibilities of participation instead of narrowing them down. Then, my attempt here is to write a brief genealogy of the study of entrepreneurship, one that rather proliferates than defines, enlightens yet presents new mysteries.

Gartner helped to shift the focus from asking the psychological question 'who?' to the more pragmatic 'what?'. If 'what?' is more relevant, why was 'who?' ever uttered out loud, why did it matter? There is a practical explanation to why trait approaches prevailed for some time:

[...] attention in society has moved further away from trying to explain entrepreneurship towards developing entrepreneurship. For example, in the 1950s, the availability of entrepreneurial ability was considered a vital factor in economic development. After World War II, it was important to stimulate individuals to start businesses and get development in society under way. In order to do this, it was important to identify the individuals who had entrepreneurial skills. However, economists could not play a useful role in identifying and developing this ability. Instead, behavioral science researchers saw an open field and increasingly took on the responsibility for continuing the theoretical development (Landström, 1999, p. 12).

Before (and in the middle of) the World Wars, the theory of entrepreneurship was famously spearheaded by Joseph A. Schumpeter (1883-1950). Schumpeter argued against the prevailing economic theories of markets as equilibrium-seeking systems as inept in explaining the mystery of growth (Jones & Spicer, 2009). Instead, the concept of Creative Destruction emerges in 'Capitalism, Socialism and Democracy':

Capitalism, then, is by nature a form or method of economic change and not only

never is but never can be stationary. And this evolutionary character of the capitalist process is not merely due to the fact that economic life goes on in a social and natural environment which changes and by its change alters the data of economic action; this fact is important and these changes (wars, revolutions and so on) often condition industrial change, but they are not its prime movers. Nor is this evolutionary character due to a quasi-automatic increase in population and capital or to the vagaries of monetary systems, of which exactly the same thing holds true. The fundamental impulse that sets and keeps the capitalist engine in motion comes from the new consumers, goods, the new methods of production or transportation, the new markets, the new forms of industrial organization that capitalist enterprise creates.

[...]

The opening up of new markets, foreign or domestic, and the organizational development from the craft shop and factory to such concerns as U.S. Steel illustrate the same process of industrial mutation – if I may use that biological term – that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one. This process of Creative Destruction is the essential fact about capitalism. It is what capitalism consists in and what every capitalist concern has got to live in. (Schumpeter, 1975, p. 85-88)

In a modern Schumpeterian definition the entrepreneur can be seen as

the character who brings together new combinations of the factors of production while the manager is the character who rationally administers existing factors of production, and ensures that they create the most efficient output. The entrepreneur, then, is the irrational destroyer of existing combinations of economic orders, whereas the manager is the rational administrator who attempts to draw out any value that can be extracted from the production arrangements already in place. (Jones & Spicer, 2009, p. 58)

Schumpeter's research tradition continued in the United States now known as Harvard tradition, agreeing despite some internal disagreements entrepreneurship to consist of three economic dimensions (notably downplaying Swedberg's (2006) relevance of young

Schumpeter's aspirations for a more universalist use of creative destruction):

1. changes in the economic system,
2. creation of organizations as a prerequisite for the commercialization of innovations,
3. the fact that the task of the entrepreneur was to create profits, and that this occurs through the production and distribution of goods and services (i.e., entrepreneurship was related to a certain sector in society) (Landström, 1999, p. 11).

The opposing view here is the “human action tradition” (Landström, 1999, p. 11), initiated by the ultra-liberal Austrian economists Friederich von Hayek (1899-1992) and Ludwig von Mises (1881-1973), and further developed by Israel Kirzner (1930-). For Kirzner, the key aspect of entrepreneurship is the coordination of information in the market, and the entrepreneur's ability to anticipate and react to imbalances of supply and demand (Landström, 1999). “Kirzner's entrepreneur does not create anything new, whereas Schumpeter's does” (p. 11). The Kirznerian view of the entrepreneur as a “seeker of imbalances” (p. 11), is connected to the current view of entrepreneurship as action, dependent on the discovery, creation and exploitation of entrepreneurial opportunities. Ardichivili et al. (2000) attempt to synthesize the “diametrically opposed” (Landström, 1999, p. 11) Schumpeterian and Kirznerian views by arguing that opportunities “are made rather than found” (Ardichivili et al., 2000, p. 106), reasoning that while elements of opportunity can be recognized, the development of an opportunity seems to require creativity from the entrepreneur. Shane & Venkataraman (2000) impose upon entrepreneurship research the addressing of opportunities as central to the entrepreneurial process. Sarasvathy & Venkataraman (2010) have called upon the reinvention of entrepreneurship as a “method such as the scientific method and/or a social force such as democracy” (p. 128) in order to study human affairs.

Another opposing view to Schumpeters' is the view of T. W. Schultz (1902-1998) of the Chicago school of economics, focusing on his 'human capital theory' of human values and skills as drivers of economic value, supported by such institutional acts as education and healthcare. For Schultz, Schumpeter's entrepreneur was too much of a hassle – Schultz

preferred an equilibrium theory where the entrepreneur's main characteristic was that of dealing with disequilibria rather than risk and uncertainty. Also other people bear risks in life, not just entrepreneurs – a view allowing the inclusion of non-market viewpoints to consideration in entrepreneurship discourse (Hébert & Link, 1989).

It seems clear that much academic disagreement surrounds the theorizing of entrepreneurship. In fact, the concept of entrepreneurship has been subject to different interpretations since its first appearance in the 1437 French dictionary *Dictionnaire de la Langue Francaise*:

Three definitions were given, with the most general meaning denoting a person who is active and gets things done. The word had, however, been used in the French language since the 12th century, and the concept was not uncommon among French authors during the Middle Ages. The entrepreneur in this respect was associated with violent warlike activities and was described as tough and willing to risk life and fortune. (Landstöm, 1999, p. 9)

Later, the concept of entrepreneurship appeared into economic discourse through Richard Cantillon (1680-1734), who "gave the concept economic meaning and the entrepreneur a role in economic development" (ibid., 1999, p. 10):

Cantillon outlined the framework of a nascent market economy founded on individual property rights and based on economic interdependency, or what he called mutual "need and necessity." In this early market economy, Cantillon recognized three classes of economic agents: (1) landowners, who are financially independent; (2) entrepreneurs, who engage in market exchanges at their own risk in order to make a profit; and (3) hirelings, who eschew active decision making in order to secure contractual guaranties of stable income (i.e., fixed wage contracts). (Hébert & Link, 1989, p. 42)

Cantillon's definition seems to emphasize the risk-taking capabilities of entrepreneurs, motivated by possibilities of profit-earning by dealing with the uncertainty of prices in the chosen market. Although the wording here is centered on profession types, Cantillon

emphasized the *function* of the entrepreneur over personality and, atypically of his time, even social status, admitting even beggars and robbers to undertake entrepreneurial activity as they, too, face economic uncertainty and take risks based on speculation (ibid., 1989). After the birth of classical economic theory, originating in Adam Smith's (1723-1790) *Inquiry into the Nature and Causes of the Wealth of Nations* (1776), the entrepreneur has been declining in interest from economic theory's part – replaced in the driver's seat by the capitalist (Landström, 1999). While some economists have stayed keen on the question of the entrepreneur, classical (and neo-) economists tend to downplay the importance of the entrepreneur, as in a perfect market there is no need for a specialized role for an innovator: as information is fixed and evenly distributed, there are no speculative efforts on market prices, and thus no risk or uncertainty should be involved.

However, the ever-persistent entrepreneur prevails, although efforts of theorizing have proved incessantly debatable. As we learned from Gartner's (2004) story of how his then-unheard of take on entrepreneurship was first resented but eventually lauded, opposing views are ever-present in entrepreneurship discourse. Hébert & Link (1989) synthesized the Kirznerian passive and Schumpeterian active elements of entrepreneurship:

the entrepreneur is someone who specializes in taking responsibility for and making judgemental decisions that affect the location, form, and the use of goods, resources, or institutions (p. 47).

This view circulates around the entrepreneur-individual, who seems to be able to make entrepreneurship happen again and again, with the sheer power of his actions, his will to make a difference to the world. Many a scholar would agree on little but one thing: entrepreneurship and the entrepreneur are difficult to define. Yet this is constantly attempted on a multitude of scholarly fronts. Interestingly, Hébert & Link (1989) add the more vague definition of entrepreneurial action, admitting the very act of entrepreneurship as something unusual and quite difficult to pin down exactly: “entrepreneurial actions are performed in all societies by individuals whose judgement differs from the norm” (p. 48). Thus, entrepreneurs, at least, differ in some way from the others. The study of the non-actors, the 'others' of entrepreneurship has been encouraged by Ramoglou (2011). For without others, the promise of entrepreneurship will not come to be – the narrative will not

work without an attentive audience. An organization consists of people who, more likely than not, believe in the existence of the entrepreneurial venture they are part of, thanks to multi-level narratives of identity (Boje, 1995, 1999; Down, 2006). In order to understand how our belief in entrepreneurship, in its narratives, is sustained, we need to refocus on the entrepreneurial story, its myth, to depersonalize entrepreneurship from the entrepreneur, and to look at all types of organization building, dissolving and rebuilding outside the typical economic venture creation: to the way entrepreneurship is constructed as a “mythology of Western bourgeois capitalism” (Rehn & Taalas, 2004, p. 158).

The current studies and research of entrepreneurship is, according to Fayolle et al. (2005), going through its fourth stage of transition: from postmodern approaches to 21st century dynamism, having developed through industrialization and modernism. There have been calls and attempts to find entrepreneurship in 'unusual places' (Sørensen, 2008) in order to question the obvious places where entrepreneurship should happen (Rehn & Taalas, 2004), to taking risks in research in order to come up with more original publications in entrepreneurship research (Gartner & Birley, 2002), and, especially, for scholars to making entrepreneurship studies “again dangerous and inventive” (Weiskopf & Steyaert, 2009, p. 201) and, therefore, to bring a more entrepreneurial attitude to entrepreneurship research:

entrepreneurship has become a mantra that has worked, paradoxically, by repetition of the same. Business gurus repeat the same platitudes about the virtues of enterprise. These are echoed by politicians seeking economic cures. And academic researchers have bureaucratized entrepreneurship research into a mundane game of collecting statistics and operationalizing every variable that might in any way be related to entrepreneurship. Where is innovation when it comes to the concept of entrepreneurship itself? (Jones & Spicer, 2009, p. 2)

My will is to contribute to the answer to this call: to leap into an adventure into the shades of the domain; to fearlessly explore the borderlines. If anything can be made sense of the historical “critical mess” (Gartner & Birley, 2002) described above, it is that since entrepreneurship seems to have an active role in creating new practices and breaking down old systems (Kyrö, 1997, 2000, 2001), maybe an entrepreneurial attitude to

entrepreneurship research is the only way to understand the increasingly complex character of entrepreneurship discourse. If this complexity known as entrepreneurship is indeed all about variation and change, where should we look next, where lay the critical borderlines of academic entrepreneurship? Rehn & Taalas (2004) claimed that “the narrations of entrepreneurship studies have been tainted by the myths of bourgeois capitalism” (p. 158). Jones & Spicer (2009) made an attempt to 'unmasking' the entrepreneur by looking at libertarian excess in asking 'Is the Marquis de Sade an entrepreneur?', also looking at entrepreneurship as impossible to define as more precise than a “sublime object” (p. 27), with both Rehn & Taalas (2004) and Jones & Spicer (2009) echoing Sørensen's (2008) suggestion of entrepreneurship as a religious fairy tale of the West. Weiskopf & Steyaert's (2009) entrepreneurship is a becoming activity of increasing possibilities in life, while Hjorth (2004) has suggested the genealogical study of entrepreneurship narratives to make so of the conjoined academia. The aforementioned looks on entrepreneurship provide the contemporary basis for my study of entrepreneurial mythology; from these shores we approach our ever fleeting horizon, never reaching it, but in course hoping to find something perhaps by accident – between the narrative lines, among the new grounds revealed.

In the nucleus of this attitude to study is Gartner's (1988) 'entrepreneurship as creation of organizations'. It is the beacon that continues to show wherefrom the field's socially sensitive critique stems. Fueling the fire of Gartner's beacon is Schumpeter and his 'creative destruction', the theme wherefrom our search for meaning begins. By investigating the creative destruction of entrepreneurship as a mythology of the West, as an unattainable sublime object rather than a physical state of being (or a series of actions), insight might be found on how entrepreneurship discourse is constructed as a religious canon of modern capitalism: “there is a need for a savior in (almost every) metaphysical system of religion in order for its narrative to work” (Sørensen, 2008, p. 91). By taking an early Schumpeterian viewpoint to entrepreneurship as creative destruction, derivative from Nietzschean *will to power*, exemplified by the prophet Zarathustra, the protagonist in his seminal work *Thus Spoke Zarathustra* (1885), I explore entrepreneurship as the prevailing mythology of the West: in this system of belief, the entrepreneur is considered as the prime hero of a culture obsessed with economic growth – a savior, a demigod and a seer.

4 The hero's journey: entrepreneurship as change

Whichever theory of entrepreneurship we take as the basis of our analysis – entrepreneurship as innovation, opportunity exploitation process, creation (and destruction) of organizations, equilibrium or disequilibrium theory, identification of the Self or the Other as an entrepreneur – trying to pin down entrepreneurship as a resolution of a series of acts known to be entrepreneurial, we are temporally stuck in explaining what just happened: an endlessly futile attempt to create a taxonomy of a resistant category. According to Rehn & Taalas (2004), the history of entrepreneurship research obsessed with defining the entrepreneurial phenomenon provides us with

a tentative field for the study of entrepreneurship, one that is not restricted by attachment to an ideology [...] further explicated through viewing entrepreneurship as the enactment of social networks, networks that take different shapes in different systems. This is not presented as a definition, mind you, but as a way to think about the field. (p. 156-157)

The emphasis here should be on *tentative*. Philosophies underlying the academic treatment of entrepreneurship divide researchers into two rough main camps: the positivists (who argue that the entrepreneur is a discoverer of opportunities existent *a priori*) and the social constructionists (for whom entrepreneurship is first and foremost an act of creation) (Goldsby & Mathews, 2015). Whichever camp's viewpoint the reader may prefer, the ongoing debates about the *essence* of entrepreneurship will prove that entrepreneurship is an act associated with *change*.

My philosophical foundation here is strongly on the non-positivist view, while not necessarily taking a strong siding to the social construction theory of ontology either. Entrepreneurship is seen in Nordic fashion as social change: a narrative and ethico-aesthetic process of becoming. While this means that I'm going to focus on entrepreneurship as an act of creation rather than opportunity discovery, my intention is not to imply that taking advantage of real opportunities is not a major part of entrepreneurial action. Rather, the focus of the study is on the way entrepreneurial action (such as opportunity exploitation and emergence of organizations) is imagined as a process of

creation. Thus, to understand entrepreneurship from this perspective, a close examination of the nature of change is needed. We are left longing for a model of thought that frees us from viewing entrepreneurship as “already individuated” (Styhre, 2008, p. 110), one which enables us to view entrepreneurship as forever emerging and coming to be rather than being. For Weiskopf & Steyaert (2009), this means to treat entrepreneurship as non-essential, non-representational and anti-managerial. “It has no foundation other than practice itself – the repeated practice/attempt of increasing possibilities in life” (ibid., 2009, p. 201). Entrepreneurship seen as becoming does not necessitate “locking down” entrepreneurial qualities to certain events, but rather enables us to study what cannot yet be essentialized.

Entrepreneurship may simultaneously consist of all the theories shortly described in previous parts of this thesis, resulting in pretty much anybody having the possibility of realizing that they are, in fact, entrepreneurs. Yet we have a pretty good commonsensical picture of who may make the claim of being an entrepreneur and who does not. As wildly contrasting personas with as wildly differing companies as Bill Gates and Richard Branson are both readily accepted as model entrepreneurs despite their differing characteristics, owing to organizational and societal symbolic discourse (Boje & Smith, 2010). Entrepreneurship as a cultural narrative is well studied (see, e.g., Hjorth & Steyaert's *Narrative and Discursive Approaches in Entrepreneurship* book, 2004), originating in the ongoing 'linguistic turn' in the social sciences and humanities, which, when reaching organizational studies, helped the understanding of the cultural contexts of organizing by the 'discovery' of metaphors as tools for organizing (ibid., 2004, p. 2-3). Even so, entrepreneurship remains somewhat a mystery: “entrepreneurship discourse has been constantly unable to assign a positive identity to the character of the entrepreneur” (Jones & Spicer, 2009, p. 27).

Instead of becoming discouraged by the vague character of academic entrepreneurship, let's make do with what we've got. After all, if we are to treat entrepreneurship as a symbol of becoming rather than being, we shouldn't expect an anchoring definition to criticize, but rather merrily accept the inherent vagueness of the term. So, by treating accepted cases of entrepreneurship as belonging to a cultural grand narrative of entrepreneurship, we might be able to find what is common in the variety of theories surrounding entrepreneurship discourse. When studied this way, academic discussions of entrepreneurship have double function both as historical “data” and theory

in itself. Entrepreneurship may well be both/either the creation of organizations and a set of characteristics of the entrepreneur, if the affirmation is symbolically wholesome. For me, and for the better use of this thesis, entrepreneurship is first and foremost a narrative; a myth; a post-Christian religious system; a phenomenon responsible for economic and social change – and the entrepreneur a hero; a redeemer; a savior character blessed with metaphysical abilities; maybe even a “dumb but lucky fool” (Sørensen, 2008, p. 92), who embarks on an incredible journey by sheer accident or divine outside will, without any intrinsic entrepreneurial drive.

The journey of the entrepreneur is a journey into the metaphysics of what, for lack of a better word, will be called a *market*. The entrepreneur's market does not demand a textbook situation of legitimacy or structure: the market doesn't have to be *proper* in order for entrepreneurship to happen, for entrepreneurship “sprouts where there is some market opportunity, demand and possibility for providing a supply” (Rehn & Taalas, 2004, p. 155). The entrepreneur is ever-present in the Yin and Yang flow of supply and demand, ever able to 'innovate' his way from the public unconscious to the material. This thesis makes use of Joseph Campbell's (1904-1987) *monomyth* theory, found in his 1949 book *The Hero With a Thousand Faces*. Campbell's study owes to comparative studies of mythology and religion, prior to Campbell explored in the works of James Frazer (1854-1941) in his 1890 *The Golden Bough*, in which for mankind is, in the spirit of Enlightenment, suggested a linear progress from magical to religious to scientific thought, whereas Campbell, in Jungian vein, sees mythology as panhuman. The monomyth theory holds that all mythology of all cultures share a similar structure – that of the *hero's journey*. In this paper, we view entrepreneurship as a mythic narrative (a story, whether 'fictional' or not is of no relevance), the world a shared physicality, the market as the metaphysical realm and the entrepreneur as the hero who, in transcending the boundaries of the physical realm into the mystical and private sphere of metaphysics, is able to renew the social sphere that houses common beliefs of balance between the real and the imagined. The entrepreneurial process will be compared to the adventure of the hero, revealing a mythico-religious pattern to our understanding of entrepreneurship and market function, emerging in narratives and aesthetic phenomena.

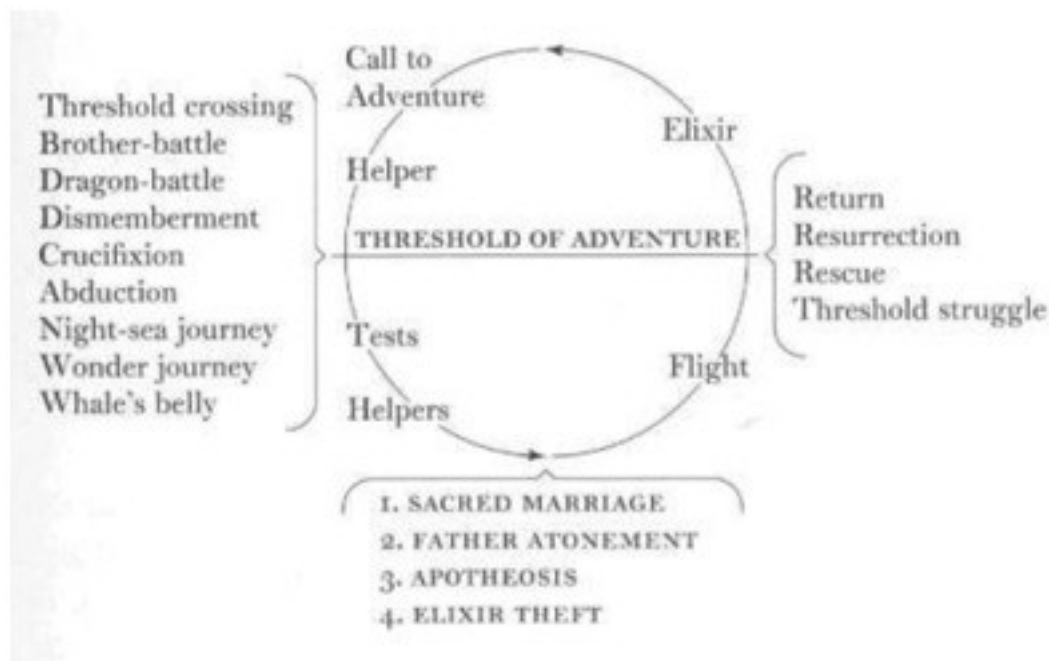


Figure 1. *The hero's journey* (Campbell, 1993, p. 245).

The mythological hero, setting forth from his commonday hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of the adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual reunion with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the

transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (Campbell, 1993, p. 245-246)

4.1 The entrepreneur as a hero

Is the entrepreneur not the hero of today, like I am trying to convince the reader here, a “utopian fighter” and “naked saviour” (Sørensen, 2009, p. 205), who, like John Rambo (as opposed to Wall Street characters) in Sørensen's (2009) analogy, bleeds a one man's war against prevailing, oppressive bureaucratic powers? Campbell's answer: “oh, I think he is, I mean the real one” (Michael Toms' live interview on San Francisco's radio station KQED, taken from Morong (2007), see Appendix). Morong (1994) has likened the paths of the entrepreneur and the Campbellian hero, emphasizing the change that they endorse. Like Campbell's heroes, entrepreneurs are called to adventure: “the entrepreneur must step out of the ordinary way of producing and into his or her imagination about the way things could be to discover the previously undreamt of technique or product” (ibid., 1994, p. 370). Entrepreneurs are also aided by helpers and mentors (ibid., 1994): from my personal experience in Aalto university's entrepreneurship classes, the young entrepreneurs, called into the adventure by mysterious forces, are expected to focus much of their energy into building teams, utilizing synergic networks with co-entrepreneurs, and, especially, to pitching their ideas to teachers, who pose as venture capitalists (and what they many times actually also are). These, as their real-life counterparts, are the gatekeepers who grant entry to another realm unattainable without their help; it is them whom the heroes must please with their creative work in order to succeed in bringing home the capitalist's boon: economic growth through innovation. The hero offers a charm to the daemon: his creativity and loyalty in exchange for admission to the metaphysical realm of the market, the possibility of 'making dreams come true'. In this new realm, the eye closes, and the hero is faced with strange, unexpected obstacles and tests – as you would expect when building a prototype of a new product or polishing a new idea – and friendly helpers, as the venture capitalists, other stakeholder groups, friends and families might act as, as well as unfriendly spirits such as competitors or copycats. Then, after successful iterative phases, at the nadir of the adventure, the battle for the reward is fought; the make-or-break

situation of the entrepreneurial round; the testing of the creativity of the hero. In an entrepreneurial context, in the Aalto-model the nadir would consist of a father atonement: the venture may go on by the grace of the venture capitalists, who represent the market; the venture may go on as it is deemed profitable: the hero's struggles have not been in vain, and he and the father may become one:

The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands – and the two are atoned.

[...]

For the son who has grown really to know the father, the agonies of the ordeal are readily borne; the world is no longer a vale of tears but a bliss-yielding, perpetual manifestation of the Presence. (Campbell, 1993, p. 147-148)

The young venturers learn the cold reality of business, the law of the market: sell or die. The father, the venture capitalists, are the awareness of this – in the atonement of the two the creative power of the youthful hero amalgamates into the Truth: the venture is atoned with the market and the entrepreneur-hero may now continue his path towards the return to the material world with the boon bestowed by the father. The hero now represents the father in the material world, as do the entrepreneurs become faces for their ventures. The hero carries a potent elixir towards the material world, a profitable product to the delight of the unexpected yet ever-demanding and all-consuming buying public.

Another way of the hero gaining the boon would be the scenario of elixir theft, in which the hero outwits his mentor(s). Steve Jobs, along with his Apple-team, visited Xerox's research center PARC in 1979, and pulled off one of the greatest elixir-thefts in modern commercial history: the computer mouse and the graphical user interface, including icons, windows and other innovations of the Xerox team were implemented directly into Apple computers, monetizing innovations made by others (Isaacson, 2011). As Jobs enjoyed to quote Pablo Picasso, “good artists copy, great artists steal” (ibid., 2011, p.

114).

In the father-atonement version of the journey, the hero is convoyed by the friendly transcendental spirits (emissaries) to the second threshold of the adventure: the return to the material world. In the elixir-theft version, the hero must flee his adversaries in a magic/transformational flight. When returning to the world from the other side, the eye reopens, and the hero may bless the world with his findings: the world-redeeming elixir of life. He “clears the field” (Campbell, 1993, p. 338) of oppressive powers, and the entrepreneur, the Creative Destructor, brings down old systems (Kyrö, 1997, 2000, 2001):

The tyrant is proud, and therein resides his doom. He is proud because he thinks of his strength as his own; thus he is in the clown role, as a mistaker of shadow for substance; it is his destiny to be tricked. The mythological hero, reappearing from the darkness that is the source of the shapes of the day, brings a knowledge of the secret of the tyrant's doom. With a gesture as simple as the pressing of a button, he annihilates the impressive configuration. The hero-deed is a continuous shattering of the crystallizations of the moment. (Campbell, 1993, p. 337)

The entrepreneur destroys the tyrannic corporate forces and brings to the market his boon: a new thing; a creative product; a pragmatic work of art. The entrepreneur becomes a representative of his innovation, as the hero becomes the representative of the father. Herein lies the risk: will the entrepreneur continue his path as a Creative Destructor – a hero – into new adventures or stagnate into a manager role in his new company? In a managerial role the entrepreneur ceases to exist, and the hero dies: the boon that the hero bestowed upon the world is lost, and the link between the material and metaphysical world is cut off and creativity ceases – it is now up to other entrepreneurs to upheave the market situation. The hero has used his abilities to become the emperor he replaced.

No longer referring the boons of his reign to their transcendent source, the emperor breaks the stereoptic vision which it is his to sustain. He is no longer the mediator between the two worlds. Man's perspective flattens to include only the human term of the equation, and the experience of a supernal power immediately fails. The upholding idea of the community is lost. Force is all that binds it. The emperor

becomes the tyrant ogre (Herod-Nimrod), the usurper from whom the world is now to be saved. (Campbell, 1993, p. 349)

4.2 The cosmogonic cycle: entrepreneurship as creative destruction

And whoever must be a creator in good and evil: verily, he must first be an annihilator and shatter values. (Nietzsche, 2005, p. 100)

Let's return our attention to Schumpeter's Creative Destruction as core to the phenomenon we are facing here – the mysterious act of change via entrepreneurship. Richard Swedberg (2006) draws upon the very first, untranslated edition of 'Theorie der Wirtschaftlichen Entwicklung' (1911) to explain how the young Schumpeter, the social scientist (Landström, 1999), wanted to push the theory of the entrepreneur beyond economics, to “non-economic areas of society, or to what today is called social entrepreneurship” (Swedberg, 2006, p. 34). The neoterm social entrepreneurship, bordering on buzzwordism, suggests that there is something extra to entrepreneurship than twists and turns in the economic market. Steyaert & Hjorth (2006) explain that entrepreneurship is both “connected to social change and societal transformation” and “a process based on the course of social change” (p. 1).

It seems that, especially in Schumpeterian view, entrepreneurship is inseparably entangled with concepts such as creation, destruction, and (social) change. Gartner (1988, 2004) identifies variation and change as inherent to the phenomenon of entrepreneurship. Reinert & Reinert (2006) expand our understanding of creative destruction as a historical lineage of thought: “behind the contemporary highly fashionable Schumpeterian and evolutionary economics towers Nietzsche, his Übermensch entrepreneur and his creative destruction” (p. 76). They also point out that Schumpeter was not the first economist to introduce creative destruction into economics, as this was done by the German economist Werner Sombart (1863-1941) in his 1913 'Krieg und Kapitalismus'. According to Reinert & Reinert (2006), Sombart was much more appreciative of his peers and the philosophy of his times than Schumpeter, and often quoted the eccentric philosopher Nietzsche in his works. In fact, Reinert & Reinert (2006) trace the theme of creative destruction in economics back to sources like Nietzsche's *Thus Spoke Zarathustra* (1885), the Egyptian/Greek mythology of the celestial bird Bennu/Phoenix, who self-combusts every

500 years to be born again from its own ashes, and the Hindu god Shiva, the Lord of the Dance, who symbolizes both creation and destruction. In much Eastern thought, one's deeds now have great influence on the quality of future lives (this universal law is known as *karma*), as the soul is eternally transmitted from body to body in a relentless transmigration cycle known as the *Samsāra* (Cambridge Dictionary of Philosophy, 1999). In the *Samsāra*, death is but a beginning of another phase, the destruction of one body and the waking spirit of life in another:

It is the manifestation of karma, for one's deeds bear fruit in the timing, status, form and nature of the phenomenal person in future lives. Ordinary individuals have little prospect of release and in some systems the relationship among karma, rebirth, and *samsāra* is a highly mechanical cosmic law of debt and credit which affirms that human deeds produce their own reward or punishment. (ibid., 1999, p. 810)

Indeed for Nietzsche (2005), creation demands destruction: “how could you want to become new unless you have first become ashes!” (p. 56). To regard the entrepreneur as the “irrational destroyer of existing combinations” (Jones & Spicer, 2009, p. 58), we need an expanded view of our hero's status in life's eternal round of destruction and creation – as in death and rebirth. In the hero's journey model (Fig. 1), the hero returns to revitalize the world with the ultimate boon brought from the dreamworld. In an apotheosis version of the story, the hero's unraveling of the artificial duality of the world brings the possibility of his own transcendence:

It represents one of the basic ways of symbolizing the mystery of creation: the devolvement of eternity into time, the breaking of the one into the two and then the many, as well as the generation of new life through the reconnection of the two. This image stands at the beginning of the cosmogonic cycle, and with equal propriety at the conclusion of the hero-task, at the moment when the wall of Paradise is dissolved, the divine form found and recollected, and wisdom regained. (Campbell, 1993, p. 153-154)

The hero's journey is as much an adventure into outer worlds as it is to the inner realms of

the hero's psyche. The entrepreneur not only destroys existing systems and combinations (Jones & Spicer, 2009; Kyrö, 1997, 2000, 2001) and creates organizations (Gartner, 1988) in the outer world but in an internal process uses narratives to construct an entrepreneurial identity (Down, 2006; Foss, 2004), and through an aesthetic performance pleading to emotion rather than ration (Warren & Anderson, 2009) becomes an entity out of the void, the 'blessing of new life' of the performance of the entrepreneurial utopia (Sørensen, 2009). The cosmogonic cycle (Figure 2) represents the

circulation of consciousness through the three planes of being. The first plane is that of waking experience: cognitive of the hard, gross, facts of an outer universe, illuminated by the light of the sun, and common to all. The second plane is that of dream experience: cognitive of the fluid, subtle, forms of a private interior world, self-luminous and of one substance with the dreamer. The third plane is that of deep sleep: dreamless, profoundly blissful.

...

As in the actual experience of every living being, so in the grandiose figure of the living cosmos: in the abyss of sleep the energies are refreshed, in the work of the day they are exhausted; the life of the universe runs down and must be renewed. (Campbell, 1993, p. 266)

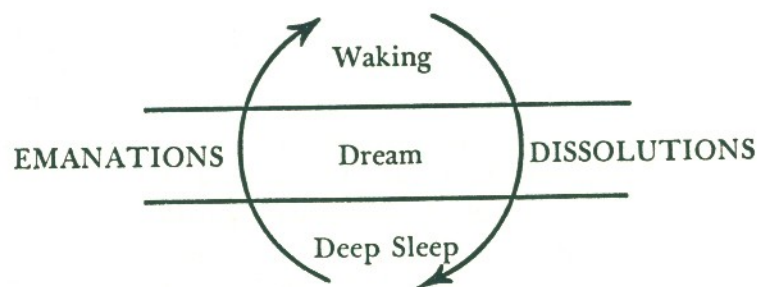


Figure 2. (Campbell, 1993, p. 266)

On 30.10.2015, the Finnish business weekly paper Kauppalehti published an article of the "entrepreneur who entrepreneured too much" (remember Jones & Spicer's (2009) case of entrepreneurial excess in stories of entrepreneurs such as Richard Branson going overboard with their ultra-liberal adventurousness, displaying a desire to fantastical adventures that

transcends them from a world of lack and desire to a plane of grandiose fulfillment?), the story of Jyri Lipponen and his co-founding of the new generation record store chain Levykauppa Äx with his brother Jari (see English translation in Appendix). His 'over-entrepreneurship' results in burn-out and psychosis, after concurring phases of innovation, rapid growth and business and personal troubles – all with distinct, associated mental effects.

On a (somewhat) relevant side note, regarding the translation of the text, the Finnish word 'yrittäjäys' (entrepreneurship) holds quite different connotations compared to that of the English and French version: 'yrittää' (to entrepreneur) is synonymous to the meaning of *trying*. The etymology of Finnish 'yrittää' may be of Germanic origin:

maybe the same word as the Swedish yrka, to passionately demand, to will, to practice, to struggle for. Yrka jorden used to be to cultivate land. In ancient Swedish yrkia was to work, to take care of, to cultivate, to accomplish. Icelandic yrkja meant also to write poetry. Anglosaxon word wyrcan, to work, became the English equivalent work. Ancient Germanic actionword wurkian was to work. It was traced from the same meaning Indoeuropean protolinguistic bodyword uerg-. The ancient Scandinavian's yrki was work, and it became the Swedish yrke, a profession, occupation, business. (Meri, 1982, p. 284-285)

Notably, the Nordic entrepreneur is not as connected to risk-taking and creation as his European counterpart, but more involved with immediate carrying on of chores and the struggle for enhancing one's predicament (with the merry exception of the Icelandic connection to poetry). This linguistic instability, when studied further, may help us to further understand how entrepreneurship is carried on as a culturally diverse category of action.

Lipponen, the hero of the Levykauppa Äx tale, did try, and did accomplish in his entrepreneurial journey. I trust the reader to read my translation of the story in the Appendix. Although he himself thought not being able to, Lipponen helped to create a new organization to support his venture. He also carried great risk, not only an economical one when opening a new store when business was stalling, but also personal by endangering his very own mental stability. From my own experience, in the Aalto system, knowing your

customer is an integral part of developing your entrepreneurial venture; Lipponen also stresses their close relation to understanding customer needs and working closely with artists whose records they sell. Importantly, Lipponen's entrepreneurial identity is very closely connected to his trade (of being a record seller), and a certain attitude of stubbornness, of 'going against the grain' (Foss, 2004), is omnipresent in Lipponen's narrative. From any theoretical angle we ruminate his story, being an entrepreneur is central to how Lipponen views himself, how the article depicts him, and how we readers sympathize with him during his journey.

In this paper's context, to see Lipponen as an entrepreneur is to see him as a hero. But what is his journey like, what are the crucial events of his narrative? How does his internal process of creative destruction unfold in his cosmogonic cycle? In the first plane, the sensory physical world is experienced as is. Lipponen starts a company with his brother, walks into a bank and gets rejected but rents a business space anyway, selects and packs the records from his own collection, sells them to customers whom he quickly creates a rapport with, hands out flyers in bars, drives across Finland and finds empty business spaces for future stores, argues with his brother in meetings, collaborates innovatively with artists, makes observations in festival areas, makes financial estimations – all interactions with the sensory world. These physical activities construct what we come to know as his venture, and how we see Lipponen as becoming an entrepreneur. We share this common world, we as the audience of the narrative, and Lipponen as the proactive hero, who brings us the boon of creation from other, more private planes. This narrative of the entrepreneur's heroic journey connects our common experience of the objective world and the abstract world of becoming. What happens in the 'other side', the area of imagination and possibility?

The story begins in a state where Lipponen's interaction with the outside world has ended – he is in psychosis, in a hospital; unable to work, unable to create. He is in the deep sleep plane of his entrepreneurial cycle, in the mental zone of absolute peace and rest, inactivity and recharge. This third plane may not be “eternally blissful” (Campbell, 1993, p. 266) for Lipponen, who entered the plane via burnout. The second, immanent plane is where Lipponen comes up with his ideas, such as the wacky slogans, original advertising campaigns and endless amounts of frenetic energy to fuel an ambition for relentless growth, with this energy manifesting in the common first plane of objective, fully awoken

reality as product and organizational force. The second, inner and fluid, plane is also where things become dark: at one point he is close to shutting the business down for good and ponders upon opening up a small antiquariat store (which would've clearly been a very non-entrepreneurial act with no growth possibilities, a peaceful yet unimaginative solution to ease the troubled mind of an entrepreneurially charged record salesman), however at that point he opts to taking an improvised risk and opens up a new shop in Jyväskylä, this impromptu move proving to be a turning point for business. Later, after a failed experiment with selling records from a bus in festivals, Lipponen's story spirals incessantly inward: the catalogues rolling in people's feet, getting smeared in mud, become a personal failure for Lipponen. Soon, his connection to the sensory plane ceases and he cannot work anymore, but is taken to a hospital in a state of psychosis. He has entered the deep sleep plane where the narrative began.

Returning to the first plane of waking consciousness, Lipponen is resurrected and rejuvenated. He is again able to connect with the material world common to us all. He has to carry out difficult employee co-operation negotiations, but is able to turn the company back towards growth. His experiences resulted in a rearranging of personal values. He has brought back the boon of self-composure: he no longer overworks himself towards burnout, but keeps his business ideology intact. The cosmogonic cycle spins: as the day's work absorbs life and comes to demand renewal; in the night's sleep energies are renewed and from a new dawn new life emanates to the earth and refreshes its dwellers.

Lipponen's story exemplifies how, in the mythology of entrepreneurship, entrepreneurial creation demands destruction. To start the business, brothers Lipponen sacrifice their own personalities in their record collections – a move that destroys something of their own, but gives out to the community. Lipponen's innovative ideation seems to draw a lot of his personal energies – to the point of psychosis where he is no longer able to work at all. The constant reoccurrence of mentally destructive behavior, the toll of creative thought, has accumulated into a total destruction of the mind. But, as the Phoenix arises from the ashes, Lipponen recovers and reclaims his responsibility over the venture, immediately beginning negotiations in which many people lose their jobs; Lipponen loses some friends, and this destructive phase ensures the venture with the possibility of continuing its existence. He has lived the full round of the entrepreneurial myth. "The entrepreneur is destructive before he may be creative, and his creation

presupposes his destruction: the entrepreneur is a demi-urge, a quasi-creator, or quasi-god” (Sørensen, 2008, p. 90). Verily, stories like Lipponen’s keep the martyrdom of entrepreneurs a well living savior-myth. As long as the sequential reoccurrence of destruction and creation keeps an organizational tale in flux, we can observe the process from an entrepreneurial angle to understand not only how new organizations emerge, but also how pre-existing organizations renew themselves. For, entrepreneurship may be doing not only new things, but doing old things in a new way as well (Schumpeter, 1947).

4.3 Call to adventure: entrepreneurial will

‘He surely missed the mark who shot at the truth with the words ”will to existence”:
this will – does not exist!

Only, where Life is, there too is will: though not will to life, but – so I teach you –
will to power!

Much is valued by the living more highly than life itself; but out of this very
valuing there speaks – will to power!’–

Thus did life once teach me: and with this, you who are the wisest, I go on to solve
the riddle of your hearts. (Nietzsche, 2005, p. 100)

There is an undoubted, yet often overlooked (Reinert & Reinert, 2006), similarity between Schumpeter's Man of Action (a creative, dynamic, energetic leader-type personality, versus the static “non-entrepreneurial person” (Swedberg, 2006)), and Nietzsche's Noble Man (“who embodies creation and destruction” versus “the good and the just', who embody preservation, stagnation and decline” (Reinert & Reinert, 2006, p. 70)) as examples of the entrepreneurial spirit. In Nietzsche's Zarathustra, the Noble Man is a link between ordinary man and Overman – the next level of humanity – as an act of self-recreation attainable through three metaphorical metamorphoses (from the spirit to a camel, from the camel to a lion, from the lion to a child), with the 'will to power' as “the driving force behind all processes of change, progress and evolution, both in the individual, in the species, and in society” (ibid., 2006, p. 68). This concept of the will as the definite metaphysical force can be traced to Arthur Schopenhauer (1788-1860) – to whom Sombert also admitted to owe to (ibid., 2006) – and his concept of 'universal will' (an external, spiritual will that influences

all creation equally – for Schopenhauer (2014) true personal value from life could only be derived from learning to *not* want to live, a stance Nietzsche was in ferocious opposition of with his yes-saying philosophy), who in turn had taken much inspiration from Eastern philosophy (Määttänen, 1995). Let's focus on *entrepreneurial will* as Nietzschean will to power, as a human urge to renew both the individual and the society. The hero's journey starts with a call to the threshold of the adventure: the entrepreneur is born to walk the earth as an ordinary mortal.

We can assume that behind every entrepreneurial adventure there is a personal motivation to make a change for the better, and this motivation is will in action – the desire and following action to physically alter one's predicament. The will gives the entrepreneur reason to act in a peculiar way, to embark on a unique journey of fantastic adventures, and to effectively act as a hero who makes a permanent difference to the world. Joseph Campbell calls *following your bliss* his guideline for living a satisfying life, in which personal motivation and potential are centered and realized (Morong, 1994). The active attempt of increasing possibilities in life (Weiskopf & Steyaert, 2009) despite the oppression of bureaucratic systems, breaking and renewing them, is key to truly entrepreneurial action – action directed towards change as not only means to achieving goals (which is much better characterized and theorized as *strategy*), but rather living out one's desires. Herein we find what truly gives the entrepreneur his all-too-recognizable Zarathustran twist: the entrepreneur is an active emanator of previously unknown pleasures; the hero-link between dreams and reality; the symbol of creation and destruction: a mythico-religious character blessed with superhuman qualities.

The hero's journey begins as he is “lured, carried away, or else voluntarily proceeds, to the threshold of the adventure” (Campbell, 1993, pp. 245-246). Thinking of the entrepreneur as a “yes-saying” (Weiskopf & Steyaert, 2009, p. 199) character – the capitalist's perverted Zarathustra – in most cases we think of the entrepreneurial will leading the hero into a free-will pursuit of newness: a journey most voluntary, one that the proactive hero is eager to throw himself into. But this might not always be the case. Even the most enlightened Übermensch-to-be hero needs external help, a suitable environment, to kickstart his journey – or the hero might rise to the task from sheer obscurity. As an example of the former, the influential entrepreneur Steve Jobs might have created his innovative products by “sheer force of imagination” (Cornelissen, 2013, p. 707), but may

have not been able to do so without “catching a lucky break” (ibid., 2013, p. 702). Jobs was a hero who could draw people into his “reality distortion field”, in which truth itself would be molded to suit Jobs' needs (Isaacson, 2011). Jobs truly felt he existed outside any systems of rule (ibid., 2011), and was able to convince his team – and himself – that reality needs not be taken for granted, as something given to you, but rather that it can be created, assembled from pieces of the past and present. Thusly, with this all-creative attitude, did Jobs, along with his Apple team, plunge to the adventure. But maybe the most important discovery they did was by theft – the discovery of the graphic interface in PARC, Xerox's research centre in 1979. At the research centre, Jobs saw a vision of the future, and could direct his energies towards a clear goal. This accident of pure chance saw the gates of adventure open to Jobs, and he needed no further convincing: this was what the future of home computing would be like: graphics, with a desktop metaphor and icons instead of pure text, and a device – the mouse – with which to navigate and make choices on the screen. The home computer of the future would mask the engine with a polished interface, one that makes every click of the screen a personal choice, to become known as the graphical user interface (GUI). For Jobs, the computer would soon cease to stand as a machine operational by those who are accomplished, but a continuation of the user's personality into the age of digitalia. Microsoft Windows and others followed, and by 2017 virtually all computer users understand the mouse-icon-logic as the digital world's *modus operandi*. And the rest, as it is told, is history. Customizable desktop backgrounds and icons have paved the way for fingerprint readers, face-recognizing web cameras, personalized advertising fueled by data from social media in which all users are subjective centers of attention, endless databases of entertainment that automatically recommend the user with statistically recommendable movies to watch, games to play, music to listen to, (e-)books to read, websites to visit, blogs to follow, other users to approach romantically...

With much conviction, we can say that Steve Jobs qualifies as an entrepreneur of the heroic kind, a mystic traveller between the domains of humanity and technology, whose creative force at this intersection created new products out of old ones, and, thus, new markets of commerce (Cornelissen, 2013). This entrepreneurial success, the fulfilled heroic round, was initialized by Jobs' chance vision beyond the threshold of the adventure and of the boon therein, and his cunning skill of fooling the guardians (the Xerox PARC-team) of the passage to open the gates to adventure – to cross the first border from the

waking world to that of sleep zone, where what has been seen may start to collide with the imaginative workings of the mind (Campbell, 1993). In Jobs' "reality distortion field", the afflicted team would forget about the constraints of normative reality and push through commonly impossible projects of creation. This process of creation has been driven by Jobs' 'will to power' in an incessant drive towards change and progress, and personally 'following his bliss' to live a satisfying life – a phenomenon in an organizational context we may herein describe as 'entrepreneurial will'. This progressive, proactive will is what makes the capitalist entrepreneur Nietzschean instead of Schopenhauerian: the conviction that life may be enhanced by one's action, that strife is a continuous challenge to be faced and eternally overcome instead of resolutely denied in pure inner contemplation. In the philosophy of entrepreneurial will is the philosophy of evolution, of progress as the only way to survive in the constant struggle of life, underlying the mythology of the entrepreneur.

In sum, the story of Steve Jobs creating the Apple Corporation organization and inspiring the creation of their subsequent product range serves as an effective modern myth of how entrepreneurs seem to renew the world with their apparent superhuman abilities, driven and realized by a specific kind of mental ability. This ability is suggested to be driven by entrepreneurial will.

4.4 Crossing the border: the becoming experience of entrepreneurship

Your will and your values you have placed on the river of Becoming; what the people believe to be good and evil betrays to me an ancient will to power. (Nietzsche, 2005, p. 98)

The task is to think entrepreneurship as an ongoing becoming, shifting from a *being* to a becoming ontology. The focus is not on the issue of becoming an entrepreneur but on entrepreneurial *becoming*. Entrepreneurial becoming is constituted by connected, heterogenous practices, a form of social creativity that changes our daily practices and our ways and styles of living. (Weiskopf & Steyaert, 2009, p. 193)

The hero is the champion of things becoming, not of things become, because he *is*.

(Campbell, 1993, p. 243)

After your death, you will be what you were before your birth. (Schopenhauer, 2014, p. 41)

Taking a becoming ontology to entrepreneurship research allows us to view entrepreneurship as an act of creation rather than discovery (Weiskopf & Steyaert, 2009). By focusing on *in-betweenness* rather than equilibrium, entrepreneurial frontiers may be seen not only as limits, but new, yet unknown horizons as well (Steyaert, 2005). The entrepreneurial narrative may promise scholarship a view to what is not yet realized, but what may become – thus labeling the academic study of entrepreneurship a 'science of the imagination' (Gartner, 2007). The temporal space between what just happened and what is about to unfold is where our attention turns here, and in thus doing, we place entrepreneurship into the unknown. What is unknown has a self-nullifying tendency to eventually become known, imagined, to act itself out – to create a form of some sort. Entrepreneurship as a (miraculous) creation of organizations (Gartner, 1988) and the entrepreneur as a redeemer (Sørensen, 2008) emerge as an active idolization of materialization: “*entre* = between, *prendre* = to undertake in French” (Weiskopf & Steyaert, 2009, p. 196). The mythical force of entrepreneurship lies in its eternal ability to suggest that something exciting, something totally new, is about to happen – and the entrepreneur is there to lead the way, offering comfort against the void of uncertainty. To different observers, entrepreneurship may hold different meanings (Schumpeter, 1947). In its mythological connotation, entrepreneurship may not be a celebration of materialism after all (a never-ending chase of fulfilling insatiable consumer needs in such equilibrium theories as entrepreneurship as discovery of opportunities), but rather a world-creation story of an “ethico-aesthetic practice” (Weiskopf, 2007) of reconciliation between artful creation (the metaphysical realm) and the experience of the audience (the physical realm).

From the multitude of options (Steyaert, 2004) for the philosophical study of entrepreneurial becoming, for the mythological perspective, we have chosen the cosmogonic view – undoubtedly much influenced by Friedrich Nietzsche, also recurrent in this thesis – of Joseph Campbell and his monomyth theory as suitable. As our savior-hero, the entrepreneur, enters the metaphysical realm us mortals are but passively affected by, a

border is to be passed. Campbell (1993), in his monomyth theory, calls this the *threshold of adventure*. This is an area of mystery on the hero's path, and in itself an important regarding entrepreneurship and creativity, as it is the area of transition and becoming, a space where the past realm has been left behind, but new horizons are yet to loom. To approach these fleeting states of experience, let's look at two different approaches: a Tibetan Bön-Buddhist view of *bardo-experiences* and the pragmatist views of John Dewey (1859-1952) on the dynamic nature of the aesthetic experience, before we return to the myth of the entrepreneur.

The ancient Tibetan text of *Bardo Thötröl* ([The Tibetan Book of the Dead], Fremantle & Trungpa, 1979), designed as a guide through different stages of death and rebirth, describes the *bardo* as a hole or a space between. Bardo-experiences are not limited to the subjectively unique instances of birth and death, but are rather common in people's everyday experiences of uncertainty and paranoia: the bardo-experience is part of our psychological structure (ibid., 1979). The eternal recurrence of birth and death is a psychological model of creation and destruction: this is exemplified in Campbell's (1993) cosmogonic cycle (Figure 2). In the preface to the *Bardo Thötröl*, Fremantle & Trungpa (1979) explain how births and deaths are parts of our everyday lives of chaos and confusion on the way to sanity and insanity: bardo-states, when cognitively understood and mastered, present great opportunities for personal growth. Thus, as the authors state, the *Bardo Thötröl* is not only a book for those who are dead or dying, but a book for the very living as well. Verily, various states of subjective detachment are felt in the myriad difficult choices we make to craft a life enjoyable for ourselves and our loved ones. Experiences like missing the last night train home, being in love and being loved back or the heart-ache of marital strife, or reading an exceptionally insightful piece of writing may invoke feelings of disparateness from the mundanities of everyday life: these moments of little deaths – of becoming – are the arenas of creativity and growth, where a change has begun but we do not know where to turn next: all options seem open to us and, although this may cause great anxiety and feelings of loneliness, it can lead to life-experiences of blissful fulfillment and thus produce creative solutions to the struggle of life. The experience of these creative solutions is predominantly aesthetic, as will be explained next.

Dewey (2008) emphasizes wholesome, "real experiences" (p. 43), as experiences that stand out from moments before and after them: in these experiences, all separate parts

of them flow freely into the next and form an aesthetic unity, which constitutes the namely meaning of the experience as separate from other experiences. The flight of stairs constitutes *an* experience, while comprising of several separate steps of stairs, as does the painting of a single work of art consist of several separate brushstrokes. Thus, for Dewey, an aesthetic experience is a matter of a natural being being in interaction with its environment (Määttänen, 2012), simultaneously flowing as both instrumental (brushstrokes) and goal-oriented (finished painting). Experiences that consist not of inception, development and fulfillment are fleeting and forgettable, experiences that have begun but are to be forever unfinished: they are not real experiences, not aesthetic but *anesthetic* (Dewey, 2008). The experience of writing a thesis, for example, is consisted of many beginnings and ends, along with their correspondent emotional experiences (the difficulty of beginning and the joy of finishing a paragraph or a chapter), but an unfinished thesis is a work in progress – something still meaningful only to the writer, unable to interact with its surroundings to be aesthetically experienced by another. Creativity is not a prerequisite for the aesthetic, but rather the other way around: the aesthetic experience permeates the whole process of creation. As an entrepreneur is someone who "gets things done" (Schumpeter, 1947, p. 152), finalizing what has been started into an experienceable unit of action, Dewey's theory of the wholesomeness of the aesthetic experience fits the theory of the entrepreneurial creation quite well. The study of the aesthetic experience of the entrepreneurial process might benefit the domain in furthering our understanding of why some ventures succeed, yet others, seemingly equally promising ones, fail. And, more fittingly, here the wholesome aesthetics of experience helps us connect the bardic experience of the entrepreneur – the experience of becoming – with the consumer's experience of the same in the end product or service.

Following the hero's journey model as a mapping of entrepreneurial creation, in crossing the first threshold the hero is relieved of his ego as he makes the passage to the other side – to the Mother Womb of the earth, wherefrom the spirit may eventually hatch and rejoin the body and the earth as the rejuvenator of the world. The cosmogonic cycle (Figure 2) spins: in leaving the waking world, where instructive experiences are encountered, the consciousness dissolutes through the dream state, where these experiences are internally digested, to the unmanifest deep sleep zone, where all knowledge becomes instinctively unified, then returning the newfound wisdom to the world through dream

again (Campbell, 1993). Here we can revisit the curious case of Steve Jobs and his bardo-experience when catching a glimpse of the future when visiting the Xerox PARC-team headquarters. Jobs was able to work his vision into reality by using his adamant personality, his entrepreneurial will to push the impossible towards possible. The innovations of the graphical user interface and the mouse were surely acts of creation by the scientists at Xerox, but it needed the entrepreneurial creativity of Jobs to fulfill the aesthetic experience into something tangible to the public; a wholesome product like the home computer or, later, the i-family of product: the Apple home computer paved the way for iMacs and Macbooks, iPods, iPads and iPhones – something *real* we may experience and use instead of abstract ideas of potential. Steve Jobs' creative journey was surely complete, and his ability to withstand, and make use of, bardo-moments of insecurity to his own benefit exemplary for today's aspiring techpreneurs. Still, invention and entrepreneurship are not necessarily, although they can be, functions that are connected to each other, as inventors and entrepreneurs are often wholly different groups of people (Schumpeter, 1947). What matters here, and what we are interested in the question of the entrepreneur, are the creative solutions to situations in which the very foundation of life seems to tremble: experiences where a new, unknown situation announces itself becoming. We should take careful note of how entrepreneurs emerge from their bardo-experiences with creative solutions.

For Nietzsche (2005), as these births and deaths, and all life, are *eternally recurrent*, one must make decisions which lead to living a life of deep reverence and fulfillment to itself. Surviving, nay, making use of the eternally recurring deaths and births, the bardo-experiences between, is key to success in life and death: for Nietzsche, achieving a new level of humanity as Overman; for the Buddhists, and Schopenhauer, to find release from the eternal suffering of life in Nirvana; or, for Campbell, to become creative by following your bliss. For the domain of entrepreneurship, Steyaert (2007) suggests that the becoming nature of entrepreneurship should reflect on its academic treatment, in acknowledging its potential as “a fertile middle space that can connect to many forms of theoretical thinking and where many thinkers can connect to” (p. 3), rather than the constant struggle for building a definitive scholarly identity or paradigm, that may or may not blossom in the future instead of now. Looking at entrepreneurship as a becoming ontology (Weiskopf & Steyaert, 2009), the entrepreneurial myth, the modern representation

of creation and destruction in today's society, including the eternally recurring bardo-states between 'little births and deaths' and the possibility of creativity found within, presents the study of entrepreneurship an imaginative totem for further research, one that is not limited to certain grounding rules or habits, but rather a creative thought-space wherefrom each inquiry returns with new questions. The Zarathustran spirit, against all that is stagnant, accepted and foundationally moralistic; yes-saying in its attitude to life; creative on the condition of destructiveness, eternally connecting the opposites (Nietzsche, 2002), must permeate the spirit of entrepreneurship research in order for it to be able to make the claim of being truly "dangerous and inventive" (Weiskopf & Steyaert, 2009, p. 201) by nature.

4.5 The ultimate boon and return: the entrepreneurial object

'The noble man wants to create what is new and a new virtue. The good man wants what is old, and that the old be preserved.

'But this is not the danger of the noble man, that he might become a good man, but that he might become insolent, scornful, an annihilator.

'Ah, I have known noble men who lost their highest hope. And then they slandered all high hopes.

'Then they lived insolently in little pleasures, and beyond the day they hardly cast any goals.

"Spirit is also lust" – this is what they said. Then the wings of their spirit broke: now it crawls around and besmirches what it gnaws.

'Once they thought to become heroes: now they are lechers. Grief and horror is the hero for them now.

'But by my love and hope I beseech you: do not throw the hero in your soul away! Hold sacred your highest hope!"–

Thus spoke Zarathustra. (Nietzsche, 2005, p. 39)

As creativity seems to continue playing an important role in the entrepreneurial process (Ko & Butler, 2007), how does the entrepreneur continue to prevail? What happens when entrepreneurs return from their mystical journeys to the world? In the hero's journey

(Figure 1), the hero must again break the threshold of adventure, this time from the metaphysical into the physical realm, and in doing so may be aided by friendly powers or pursued by hostile ones. The cosmogonic cycle (Figure 2) spins: from the deep sleep zone, through dream, new consciousness emanates; wisdom is brought back: the boon becomes the elixir of life that heals the community; the bardo-experience has proved fruitful and the hero returns to the world. The Tibetan Book of the Dead is designed as a guide to those in bardo-states: a close relative or friend may speak the words of the Bardo Thötröl to the traveller, easing his path towards the ultimate goal: to be released from the Samsāra, the suffering wheel of life and death, and eventually to avoid rebirth in Nirvana. But the yes-saying, bliss-following newly creative entrepreneur must return to the world to renew it with his heroic deed of bringing the boon, the elixir of life: his creation, work of art, the *expressive object* (Dewey, 2008) in order to create an actual organization (Gartner, 1988). The true entrepreneur may never become the Buddha, the enlightened – he is the martyr of creation who lives for the thrill of the quest and its dangers, he sees the wisdom and unity of the world but will not become one with it. The entrepreneur must return with the boon in order to become the hero of this world, as the myth of entrepreneurship is not whole without a heroic return from the iterations of market research and product development: without a finished, tangible product to entertain the public with the entrepreneurial experience is unfinished, up in the air, not really able to make a difference to our lives (although many a hopeful creator will adopt the title of an entrepreneur, but, it must be asked, is this warranted without the completion of the process?). Without belief of a central idea, a shared cultural narrative, an organization cannot be born, the group disbands into chaos and anarchy, looking for a new idea to gather around of.

For Schumpeter (1947), the entrepreneurial process is creative – but it results in *doing* new things, or old things in a new way, actually carrying out the chores necessary for the phenomenon to be called entrepreneurship. In Deweyan (2008) terms, the return must flow into a whole, real, distinguishable aesthetic experience, one that is separate from others. Dewey's theorization about the expressive object of art may well suit the study of entrepreneurship. In his thought, an artist's creation of an object of art is "an immediate realization of intent" (p. 91), and the expressiveness of the resulting object is a matter of the perceiver understanding the emotionally charged modes of action needed to create the object: it is necessary to experience "a reorganization of matter brought with us from past

experience” (p. 108). As experiencing a work of art is different from everyday experiences (Määttänen, 2012), so too must the entrepreneur's work be aesthetically distinguishable from alternatives. The expressive object of art must be independently integrated into a definite experience, a dynamic growth including inception, development and fulfillment (Dewey, 2008). The aesthetic experience flows as a constant through the artist's process of completing his work at every separate move he makes to follow the past one, exuding into an experience of consummatory unity (Määttänen, 2012). As we are here theorizing entrepreneurship as a becoming process, a variable set of actions resulting in the creation of an organization, the matter can be put under consideration to be thought as an aesthetic experience – an experience of a whole entity, one that includes definite sensations of inception (starting the process of organizational creation, gathering different skill sets to further a shared objective, acquiring funding), development (iterative phases, product development, more gathering of funding) and fulfillment (a tangible product or service is ready to take on the market and factually does so; an organization has been created in the finding of the boon). In the Campbellian (1993) hero-story, these phases would be conceptualized as departure (realizing that the current state of affairs cannot stand, first willful action taken to change the world), initiation (tests and trials, the discovery of the boon) and return (the boon brought to the world that is renewed). The conclusion is the same: the consumer's entrepreneurial experience is always an aesthetic one, one that is characterized by beginnings, middles and ends, experiences of initiations and fulfillments. This is how the entrepreneurial story is born: out of a whole, consummatory experience of the audience aesthetically experiencing newness and creation as redeemingly separate from the gray staleness of the old world order. The entrepreneur's speciality lies in being able to reach towards future entities to become experienceable by others: the entrepreneur draws from the open-endedness of his bardo-experience. Thus, for studying the sublime entrepreneur (Jones & Spicer, 2009), he who is in a constant state of becoming, the consumer's aesthetic experience, consummatory rather than open-ended, must be distinguished as imperative for the birth of the entrepreneurial myth, as different yet perfectly attuned with the creative bardo-experience of the entrepreneur: an experience of increasing possibilities of life, founded in practice itself (Weiskopf & Steyaert, 2009). There seems to be in effect an interesting tension between the becoming experience of the entrepreneur and the consummatory experience of the consumer – a certain cognitive space

where the mythology of entrepreneurship is validated, perhaps.

There is no reason to deprecate the similar ways with which bourgeois Western myths of entrepreneurship (Rehn & Taalas, 2004) approach theories about art and the aesthetic experience. The entrepreneur, as the hero of the market, provides the audience a new way of doing things (Schumpeter, 1947), but is often likened to an artist-like persona, whose primary role is that of being something like a beacon of progress of the community: an analysis of organizational storytelling of visual discourse and storytelling methods in the cases of Bill Gates (Microsoft) and Richard Branson (Virgin Group) have revealed modes of discourse producing particular blends of capitalism and philanthropy (Boje & Smith, 2010). Indeed, entrepreneurship can be about a whole lot but the increase of capital, and so needs not to happen only in obvious places (Rehn & Taalas, 2004), but in unusual (Sørensen, 2008) ones as well. This means to look at entrepreneurship as a broader phenomenon in the Western world of storytelling; this means that we keep looking at the entrepreneur as a hero, a world-redeemer of the bourgeoisie, an artist of the market, constantly coming up with new, aesthetically complete experiences to the enjoyment of the audience. “Now it is no longer labour, that wild beast, which is tamed by capital; it is talent—creativity and knowledge in our myth—that makes capital dance, capital dance to the flute of the godly human” (Sørensen, 2008, p. 91).

As the entrepreneur becomes a master “of two worlds, one of imagination and creativity and the other of material things and business” (Morong, 1994, p. 371), he is able to bestow the capitalist's boon on the world: perhaps a successful product launch, a cost-savely reorganization of produce, or a revolutionary start-up (which is the trend of today to expect from technologically hip 20-somethings dreaming of retiring in their 30s). As the circle closes, the hero returns to the world of mortals and again becomes one with the physical world. Alas, here the entrepreneur is in danger of becoming no more: as Nietzsche pleads with us, upon the return a new stagnation is immanent, and the spirit of heroic deeds dies as the journey ends, and a new status quo is reached. As the hero's return from the journey reopens the eye to a stereoscopic vision of the two worlds and sustains it to the delight of the community, so is he inclined to become the tyrant he once sought to replace: the eye closes again, vision is lost, the creative flow of progress is ceased by oppressive, bureaucratic powers, ones now set upon the world by the former hero (Campbell, 1993). New heroes will be called upon to upheave the situation. As William Gartner once rebelled

against the emperors of academia (Gartner, 2004), now he is known as an intellectual authority in the emerging domain of entrepreneurship. No longer is he expected to clear the field; his heroism culminated in returning of the boon of entrepreneurship as creation of organizations (ibid., 1988), a deed for which he was rewarded (ibid., 2004) and still lauded for. 'Who is the entrepreneur?', the former emperor and tyrant, became a burden to the community and was successfully expelled by Gartner's heroics (for a certain crowd of course). Although this could have lead to the banishment of psychological trait theories, hoping to come up with a definitive identity for the entrepreneur, instead opportunity recognition theories (Shane & Venkataraman, 2000) still ask “why, when, and how some people and not others discover and exploit these opportunities” (p. 218). There are even calls for taming the free spirit of entrepreneurship into a specific method to study other human affairs (Sarasvathy & Venkataraman, 2010). The specification of entrepreneurship as a distinct field of research, as clearly taxonomically separated from others as possible, is the erection of its own totem and the line drawn between 'us' and 'them' – a mythological organization in the building of scientific 'truth'. It is the crowning of tyrants to be defeated by future heroes: the entrepreneurs of academia. These heroes linger in the borderlines, even presently, already challenging Gartner's conclusion by returning to the question he sought to abolish: Jones & Spicer (2009) argue that, with the right attention to the exclusions of entrepreneurship discourse, 'who is an entrepreneur' may be the right question to ask after all. Still, in their aim is not a return to trait theories, but a focus on where entrepreneurship is seen and where it is not: this may provide us with insight on the “political and moral grounds” (ibid., 2009, p. 85) of entrepreneurship discourse. As here entrepreneurship is seen as a heroic journey, from an individualistic perspective natural to us Westerners, it would be necessary to find out how creativity may endure and not become bureaucracy on itself: how an entrepreneur may stay an entrepreneur and not become a manager – both in the field of business and the academia.

In the Levykauppa Äx story, entrepreneur Jyri Lipponen returns from psychosis into the company and takes a more conventional role as a CEO rather than entrepreneur: peace is reached after the tumultuous years of rapid growth in the entrepreneurial phase. At the time of the article's publication in 2015, Levykauppa Äx was already the go-to record retail shop in Finland: actually, it really has no competition except for individual brick-and-mortar record stores and the CD racks of department stores. Their webshop is beyond

comparison to any other dealing in the record business in Finland. Lipponen's story concludes with a soothing tone: he has been healed, his work and suffering has not been in vain, he may continue work as a normal person, enjoying his past successes as an entrepreneur – not having to go there again. In the story, Lipponen turns into a manager. And how could he aspire for more, let alone such rapid growth – bursts of creativity – as in the past? Almost all the major cities and towns of Finland have their own Äx; opening a few more here and there will account to mere strategic moves, moves stemming from need for maintenance and smart detail handling rather than that of creativity. The Levykauppa Äx story has been told, it is real and consummatory – aesthetically complete in Deweyan (2008) terms. Entrepreneurship in Lipponen's case ceases its becoming flow and a sense of staleness takes over: the situation has ripened to be open for future heroic journeys to challenge the usurper and inspire new stories of creation.

When the entrepreneurial object, the boon, is bestowed upon the world, the entrepreneur's burst of free creative energy is encapsulated into a tangible product, one experienceable by the crowd. But, after the entrepreneur's triumphant re-entry to the market, the entrepreneur is in danger of stagnating into a tyrant: the market stabilizes, and in the staleness discomplacency becomes radicalization, a new fertility for future entrepreneurs. Of course, in real life it all happens simultaneously, as we live in a multitude of different markets. We might be at the same time in the market for a new apartment, bicycle, shoes, food (true most of the time), more advanced computer technology, philosophy books and academic publications, nursing homes for parents developing symptoms of dementia... The list could go on. I believe it safe to assume that in most cases, we the consumers are not in the market for entrepreneurship, but for things we think we need. Is the entrepreneurial market the same or different than the goods market? Even a totalitarian system aiming for total centralization of produce, aiming for a perfect goods market without the destabilizing effect of the entrepreneurship such as in the Soviet Union, created buzzing entrepreneurial activity (Rehn & Taalas, 2004). So we cannot trust a single source for solving all our troubles; our attention is shared and divided between an ever changing multitude of hopefuls. For breakfast cereals we might regularly opt for our trusted brands, without active pursuing of new solutions to the immediate hunger we face every morning. For running shoes, certain brands hold a reputation for being the most technologically advanced. For computers, well, there is a certain difference in using a PC

or a Mac. These are choices made between products, the finished objects of entrepreneurial creation, put together by teams of engineers, business managers and marketing teams. The becoming entrepreneur is already somewhere else, imagining kingdoms come – his relation to the goods market is vague. However, specific markets for entrepreneurs have been organized. Slush, the annual start-up promotional event in Helsinki, Finland, is a marketplace specifically designed for helping furthering emerging business ideas. The Aalto University entrepreneurship programme, with the entrepreneurship society, the interconnectedness with technological innovation and design is much emphasized as a recipe for future success. The whole Aalto infrastructure is a huge bet on future successes, one which's implications we will only see in the future of some years ahead.

The entrepreneur roaming this market seems to have embodied into a young, technologically hip, positive fellow, backed by a venture capitalist – usually an older 'fox', one who knows 'the game', but needs the youthful, exuberant spirit of the entrepreneur to come up with new solutions to the goods market. The father-son-atonement metaphor is obviously there as a major part of the entrepreneurship narrative. But, perhaps, there could be other metaphors as well? I'm interested in the lone entrepreneur, the independent thinker who embodies creativity rather than symbiosis and synergy; a truly becoming, eternally recurring character; the mythological rather than humane entrepreneur. While writing this piece, I've been listening to the inspirational sounds of 'In a Silent Way', a 1969 LP by jazz great Miles Davis. There is something besides the ethereal, free-form music; something about the liner notes that fascinates me:

Miles the dresser, Miles the boxer, Miles the bon vivant, Miles the pioneer. I use the word "pioneer" because Miles has been ever searching for new sonorities, new ways of performing his music. In essence, new directions. I would chance to say that Miles is the most written about artist in the field of jazz, and I hate the word "jazz." I prefer using the phrase "field of music." Attendance in clubs has always been overwhelming. People come from all over to hear the one and only Miles Davis. A creative force is always at work within him. His albums are pointed to new directions for all who are interested in music. His has incorporated the best of jazz, so-called contemporary rock sounds and rhythms, a flair for the long thematic line reminiscent of the 16th-century composer, and the technique of the 20th century composer using

polyrhythms (many rhythms at once) and polytonalities (different chords played together). He has come up with something new in music. The form is free, and from this freedom a masterful outgrowth of composition has emerged. People will follow him ten years hence.

In my opinion, the rock groups are picking up on the early Miles Davis, trying to imitate but never quite making it. The rock groups, I am sure, dig Miles, but, here again, it will probably be years before they really understand his creativity, his compositions, his mastery of musicianship. He has inspired countless musicians to create, to be creative and to rise from obscurity to take a place in the musical foreground. "That's right," says Miles Davis. – Frank Glenn ([transcribed from the liner notes of a Columbia Records reissue of the original 1969 album], Glenn, 2008)

Judging from the liner note's superlative praise of Miles Davis as a unique innovator and leader, a popular searcher of new ways, someone who knows the past yet is all about newness, within whom a “creative force is always at work”, we could well include 'Miles the entrepreneur' or, at least, 'Miles the creative destructor' to the list in the first paragraph. Why were they not included in the first place, if entrepreneurship is all about revolution from within, creativity in destruction of the old? Of course, Miles Davis was first and foremost a musician, an artist – somehow the polar opposite of a businessman. But neither was the Marquis de Sade a businessman but, well, a marquis. By looking at entrepreneurship in curious places, we can “learn a great deal about the inclusions and exclusions of entrepreneurship discourse, and about its assumed moral and political grounds” (Jones & Spicer, 2009, p. 85), and criticize the looming over-generalization of the category of entrepreneurship (ibid., 2009). For the future of designing sustainable entrepreneurial spaces and markets, a view over the whole palette of creative thought is needed. Perhaps entrepreneurship studies would benefit from theoretic and empiric inclusions made from outside of the usual domains of high-end technology and user design: by understanding the edges we make sense of the middle.

Here I have briefly argued for the inclusion of aesthetic theory, of which one possibility in Dewey's (2008) theory of the expressive object has been introduced. A key lesson here is to distinguish the entrepreneurial story a story of divide: the consummation

of the particular from the general; the new generation's defeat of the old and the establishment of a new world order. The aesthetic experience of the expressive object is what brings the entrepreneur to the world as a doer: a creator instead of a daydreamer or tinkerman. It is what fulfills the round of his journey from the physical world to creative spheres and back again. But, as the danger here is a new stagnation, we are left longing for new entrepreneurs, new saviors of the market. Perhaps some attention in entrepreneurial thinking should be redirected from object matter towards subject matter, from the product to the producer. Indeed, 'who is the entrepreneur?' could still be the right question to ask – not because we might find the definitive entrepreneur, but because entrepreneurship itself is about looking for what is forever fleeting, unattainable in oneself. Verily, eternal entrepreneurs in the Miles Davis vein are hard to find. The entrepreneur is sublime, ever presenting a new mask after the removal of one (Jones & Spicer, 2009). The acknowledgement of the unsolvable is what makes the hunt worthwhile. The chase is better than the catch. Consider the arts.

4.6 The whole of entrepreneurship

Wanderer, who art thou? I see thee follow thy path without scorn, without love, with unfathomable eyes, wet and sad as a plummet which has returned to the light insatiated out of every depth – what did it seek down there? – with a bosom that never sighs, with lips that conceal their loathing, with a hand which only slowly grasps: who art thou? what hast thou done? Rest thee here: this place has hospitality for every one – refresh thyself! And whoever thou art, what is it that now pleases thee? What will serve to refresh thee? Only name it, whatever I have I offer thee! "To refresh me? To refresh me? Oh, thou prying one, what sayest thou! But give me, I pray thee---" What? what? Speak out! "Another mask! A second mask!" (Nietzsche, 1917, p. 221-222)

The hero's journey is completed in the return of the boon, and a new stagnation effectively ends the entrepreneurial process. Here it has been argued that the aesthetic experience of the entrepreneurial object as a wholesome entity must be separated from subjective entrepreneurship, which is by nature fleeting and abstract, a mythological cognition rather

than a rationally deduced taxonomical category of action. The key experience of the entrepreneur may involve whole other types of aesthetics than those of the public: the bardo-experiences of the between have been introduced as fitting for the open nature – the experience of infinite possibilities – of entrepreneurship. This process has been suggested to be driven by personal motivation: an entrepreneurial will to change the world in a lasting manner.

An epithetical instance of a bardo-experience coming to fruition in a prolegomenal moment of entrepreneurial creation can be seen in Stanley Kubrick's phenomenal 1968 film *2001: A Space Odyssey*. In the *Dawn of Man* sequence, we see a herd of 10-20 anthropoids living the peaceful struggle of the natural world among wild animals, being both the hunters and the hunted in the vicinity of a pond providing sweet drinking water. Soon the herd is aggressively driven away from the precious waterplace by rivals. The herd seeks shelter at another, a protective but not as beneficial, location. One morning the herd is awoken to an otherworldly sight: a huge black monolith, unnaturally even in its shape, has appeared aside their residing place. This unfathomable object aggravates the primates, but is as inexorable as immobile and causes nothing directly. The monolith is gazed upon with wonder, touched and stroked with no effect or communication. Later, one of the apes is digging for something to eat in the midst of assorted animal bones, and stops as in confrontation of an epiphany, staring at the pile of bones, perplexed. Richard Strauss' *Also Sprach Zarathustra's* (a tone poem written by Strauss to evoke the Overman-message of Nietzsche's magnum opus) opening theme gives a musical clue to the potential splendor of the new situation, which's becoming we are witnessing. The ape picks up a femur or some long, heavy bone – and begins a private show of power, a violent pounding of the skeletons into bits and pieces. Game starts to fall as Strauss' score reaches for new, unseen heights. The herd soon returns to the pond, where the rivals still reside. Armed with the new innovation, the club, the leader (now taking a noticeably more upright stature) confronts his correspondent and easily beats him to death: the lifegiving powers of the pond are redeemed for the benefit of the society. An innovative product has been found, a leader born, the herd evolves into a tribe and the ape to man. In an iconic cut, the leader throws the bone to the air, and the bone 'becomes' a spaceship. Human progress of invention has outgrown from the natural work of evolution. New games of power are to begin.



Figure 3. A peaceful society.

In Figure 3, the world is at a standstill; the society in stagnation, not reaching for its potential, enjoying the shelter of its fortuitous location and the life giving waters it provides, yet suffering sporadic attacks of predators. A hero has not been identified, and the story is yet to unfold. As we, from the viewpoint of this situation and this specific herd, have not an identifiable hero, a central character – in fact, we have no characters with personalities or unique situations at all – we look at the situation as we would observe a nature documentary: a herd of animals struggling to survive. It seems that much of the time is devoted to finding something to eat. Predator attacks are common, but they don't overpower the herd into disbandment. We sympathize with this group of animals, as they are most commonly seen in the pictures: a basis for drama is possible, the stage set. But, in Campbellian terms, the journey has not begun, as a call for adventure has not been sound. The world appears as it is in the waking plane of the cosmogonic cycle; imagination is not in vogue, conservative forces are at their peak and prevail: reality is shared. There is no urgent need for innovation or new ways of living. But, as in the waking day energies are exhausted, the world runs down and collapses. As the sun sets, a new world with new phenomena emerge.



Figure 4. Call to adventure.

In Figure 4, the world is destroyed by outside powers that the society cannot endure. As a revolutionary coercion causes radical change to unfold, status quo is lost and may never return as it was. The forces that preserved the illusion of a permanent society affirmed have lost out to foreign powers, ones stronger than preservative ones: our natural affinity to infinity is shaken. The drama has begun; the echo of the call for adventure bounces the rocky terrain, reaching those who can learn to hear its dangerous lure. Creativity is made possible by the introduction of destruction: in this setting of uncertainty and change, strong wills may play – thus can a willful mind find fertile ground to flourish in, to evolve, grow roots and grow forth, to reach for the new heights and skies from. Imagination may create new worlds, as the cosmogonic cycle spins towards the sleep zone; plummeting into deep, unconscious darkness yet promising an eventual waking into a refreshed glorious reality, a becoming rebirth for creative spirits.

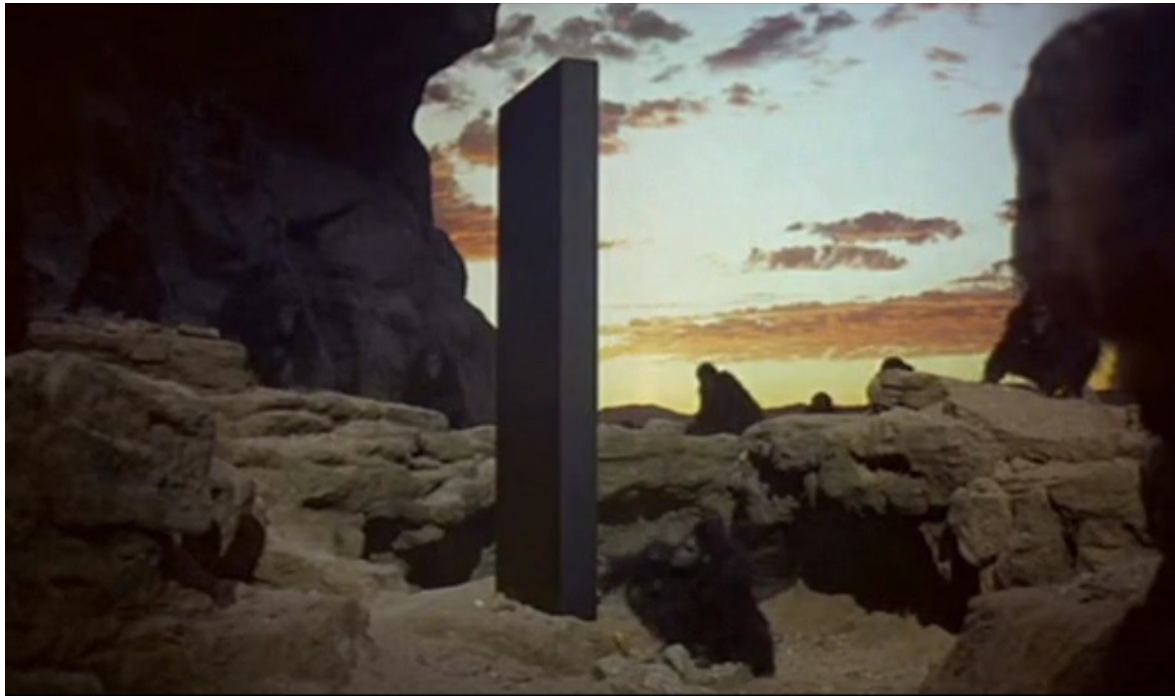


Figure 5. A mysterious helper.

Here, an external force captures the curiosity of the emerging hero. The figure of an individual condenses from the mass of the herd, bravely stepping up to a challenge of unknown origin. The call to adventure is heard, and the gate to the realm of the adventure – to the other side – presents a puzzling challenge, one that appears under ordain to inexplicable alien ways. Its form defies its surroundings, it stands on nothing but its own demand of erection. Its shape and colour, its very existence seems to be in direct violation of present space. This complete anticomunication offers not a direct battle over the entrance to the realm of the adventure, but is an abstract ally, a helper towards other modes of thought: a chance vision of unlimited possibilities in life. This is where the hero has to excel and is bound to become forever separated from the plebeii of his humble home: the hero heeds to the call of the adventure, dares to dream and act upon it, succumbs to the will of change, the demand for new solutions to world problems. Here, nothing has happened, yet everything is made possible, a hint of new worlds is being whispered. The cosmogonic cycle spins yet towards the dream zone, and the hero may begin a journey into creative spaces.



Figure 6. Crossing the border: a bardo-experience.

Here, we are introduced to the hero up close for the first time. Facial expressions of curiosity are identifiable: we definitely sympathize with the hero, who has been drawn to adventure by mystical powers. The hero's eyes are now open to the world as an infinite playground of interactive possibilities. Creation becomes possible, as the hero experiences a 'small death', stopping in his routine of a full day's consignment to looking for insects or other small pieces to eat amidst the animal bones, instead stopping in wonderment, as with the mysterious noncommunicative object, but this time with a calmer, more inward process of deep thought: in the dream zone, personal reserves are made use of in new creative combinations. In a bardo-experience something has been left behind, but what is coming to be is yet about to unfold: this is the becoming moment wherefrom the hero may emerge as a heroic renewer. By making use of the uncertainty of the situation, by not giving in to the fear of the ego, a fruitful solution to a new problem can be found. The hero's psyche has turned from the daylight of normalness towards dreamzones where new combinations, new communication, new life is made possible. Although bardo-experiences cause great anxiety and hopelessness, the mythological hero's job is to live this abnormal experience to the fullest and to make creative use of the situation.



Figure 7. Discovery of the boon: an entrepreneurial moment.

The boon is discovered; a revolutionary object that has magical properties which may renew the world. The hero has made use of the bardo-experience, and grows to defeat the boundaries of ordinary life. In a wholesome aesthetic experience of true connection with the self and the world, a completely new way of communication is espied; in this case the power of the club in smashing things to bits and pieces – enabling an undreamt of efficiency to gather nutrition: the sudden ease in hunting fresh meat provides the herd not only much to eat, but more leisure as well. The innovation, the work of art, the boon, *the new product* – any way we choose to call the prime object of interaction between man and the world in any mythology of the world – presents to the hero a path to the reclaiming of the world. Suddenly, the hero has unlimited powers to recreate the world as his own. In the deep sleep zone, energies are renewed, and a new day may begin to rise. The adventure has reached it's nadir, and the return with the boon begins.



Figure 8. The return.

The boon is brought back to the world and the second crossing of the threshold of adventure is attempted. The power of the boon is tested. As the club has eased the herd's eternal quest for food, more time has been spent on planning on the collective: a return to the pond has been devised. The hero takes natural responsibility as the wielder of new powers bestowed by the discovery of the boon: he takes on the opposing leader directly on the life giving pond, in a distinctively more upright position than the others, enabling a good starting position to use the club effectively from. The opposition is about to experience a vulgar display of creative thought.



Figure 9. Elixir.

There is no interpretation over the results – the hero destroys the opposing forces, and the world is reclaimed as ours. The boon is real and makes a lasting effect on the world. It is a desirable power-object with unique forces, and changes society for the better. It is a distinguishable, separate experience from prior ones to be clubbed into bloody pulp with a femur bone, as it is to see it happen (albeit with slightly less direct physical personal reassurance) – in an aesthetic whole it consummerates action and goal in neat usage and convenient result. With the elixir brought back by the hero, the world is redeemed and the old tyrant defeated. The eye reopens, and through dream the waking plane is rereached.



Figure 10. Creation of an organization.

Of the hero a leader is born and an organization is created. The difference between the old and the new worlds is stark: no more can the situation be described as a herd of animals living the everyday struggle of survival, bound together by instinctive tendencies to stay closer together in order to better protect each other and stay warm at night. Instead, we see a more sophisticated society with a leader, and a story behind it to become future tales of creation, tales that bind individuals in a new, creative way: from this tale a mythology can be born, and this mythology enables whole new ways of collaboration. The group, with the competitive advantage their innovative clubs give them over rivals, may now consider invading new areas, hunt new types of game, hunt more than is presently needed and storage the surplus meat – just to name a few simple ideas. While the club presents a new power relationship between the hero, organization and the frugal environment, the mysterious object, the monolith, may serve as a totem: an anomaly, an object that teases the imagination into planes unseen. The totem serves as an anchor for a larger community: an organization may grow around a common mystery, one that rewards the most talented ones with godlike invention and skills – such as the hammering club, formerly known as the useless heavy part inside tasty meat. In this way, the society may grow, but, most importantly, stabilize into an organization with a new type of hierarchy: one where the alpha male is the one who communicates with the gods of creation, one who is not a buffoon with the biggest muscles but a priest with abilities beyond the present. This

atavistic organization type marks progress from anthropoid to human and from here on, language and mythologies may evolve – enabling new, more progressive ways of organization.

As the cosmogonic cycle spins and day rests into the night, the renewed society eventually stabilizes into a new stagnation, and a new generation has become fully dominant. In the next entrepreneurial upheaval of the world, maybe fire is introduced into society: this will demand a new kind of destruction, a new revolution and battle over leadership. As the film sequence has introduced an imagination of the first phases of mankind, new revolutions prove progressive, and the apes-become-humans go on to evolve into scientific societies that knowingly reach for the infinite possibilities of outer space, as the femur bone becomes an interstellar starship after thrown towards the skies by the hero.

In an eternal play of opposites, society is bound to be destroyed and rebuilt in endless mythologies of becoming that hold no boundaries over time or place: "no science will ever replace myth, and a myth cannot be made out of any science" (Jung, 1998, p. 96). There is no reason to think of any academic field of study to be absolutely 'clear' of these mythologies. This is certainly true of qualitative organization studies, in which the possibilities of the narrative depths of diverse organizations has been commendably explored by myriad researchers. This is also true of entrepreneurship: the freak brother of organization studies, usually residing with big brother, but with a sudden change of heart bunking at cousin psychology's house, or crashing the couch of sociology the next day, often spontaneously inviting eccentric friends like philosophy and aesthetics to the party. Verily, the study of mythological cognition may well suit the ADD nature of entrepreneurship as a theme that simultaneously makes use of the richness of collaboration with other fields than economics, and brings them together in coherent fashion. Next, a proposition of mythology as a cognitive stage, today living side by side with other forms of communication and world explanation – such as science – is scrutinized.

5 Myth and metaphor in entrepreneurship

We can co-operate flexibly with countless numbers of strangers, because we alone, of all the animals on the planet, can create fictions: fictional stories. And as long as everybody believes in the same fiction, everybody obeys the same rules, the same

norms, the same values. All the other animals use their communication system only to describe reality.

[...]

Not everybody believes in God. Not everybody believes in human rights. Not everybody believes in nationalism. But everybody believes in money. (Harari, 2015)

The main proposition of this thesis is the metaphor of the entrepreneur as a mythological hero. Regarding entrepreneurship as the creation of organizations (Gartner, 1988) – thus a work of organizing (Weiskopf, 2007) – it also holds that entrepreneurs actively use narratives to craft their entrepreneurial self-identities (Down, 2006) and that that identity is aesthetically performed to make meanings (Warren & Anderson, 2009). I have argued that these meanings for the public are predominantly aesthetic in nature, drawing from the Deweyan (2008) theory of aesthetics as sensory entities: experiences that are fulfilling, consummatory, and distinguishable from other experiences. But the entrepreneur sails stormy waters: his story is as open-ended as unpredictable in nature: he is a becoming, rather than being, character. The becoming entrepreneur prevails in his successful usage of bardo-experiences as creative outlets. This makes for a fleeting, sublime character, one whose masks belie the identity he represents; this makes for a character best described as mythological: a hero because of his mastery of creative destruction to renew the market. Next, we'll go through what is meant here by mythological and metaphorical thinking.

5.1 What is mythology?

Merlin Donald's (2002) work on the evolution of human consciousness shows that, as much as we'd like to think so, scientific thought has not 'freed' us from mythological thought. Rather, they work together: theoretic cognition is built upon the mythic. The premise is that human culture, including cognitive thought and collective mentality, is founded before the birth of language: both language and metaphorical thought are results of cognitive minds colliding in culture, culture, which 'pushes' the evolution of cognitive processes, such as language, and, thus, expands the conscious capacity of humans. Table 1 summarizes Donald's findings on the cognitive evolution of Homo Sapiens, from primates to humans.

Stage	Species/Period	Novel Forms	Manifest Change	Governance
EPISODIC	Primate	Episodic event perceptions	Self-awareness and event sensitivity	Episodic and reactive
MIMETIC (first transition)	Early hominids, peaking in <i>H. erectus</i> 2M–0.4 Mya	Action metaphor	Skill, gesture, mime, and imitation	Mimetic styles and archetypes
MYTHIC (second transition)	Sapient humans, peaking in <i>H. sapiens sapiens</i> 0.5 Mya–present	Language, symbolic representation	Oral traditions, mimetic ritual, narrative thought	Mythic framework of governance
THEORETIC (third transition)	Modern culture	External symbolic universe	Formalisms, large-scale theoretic artifacts, massive external storage	Institutionalized paradigmatic thought and invention

Table 1. “Successive layers in the evolution of human cognition and culture. Each stage continues to occupy its cultural niche today, so that fully modern societies have all four stages simultaneously present.” (Donald, 2002, p. 260)

Humans learned how to create fictive worlds – narratives – via the birth of language, which enabled creative communication beyond gesture and mime that were limited to simple action metaphors such as a specific grunt and swing of the arm for 'bring that here' or 'this is good'. Instead, language and narration, more complex symbolic and metaphorical sharing of experiences, enabled philosophical thought and the expression of imaginative world explanations. In the mythic transition, humans were able to connect and co-operate beyond the natural boundaries of the tribe. Symbolic representation erects totems around which large groups can gather, being now able to collectively focus on the abstract via culturally significant sets of symbols. This means not only that language, the cultural creation, is rooted in symbolic and metaphorical thought, but also inherently inaccurate in its ability to use itself:

The problem is that language regularly betrays us, misleads us, or proves completely inadequate to the task of capturing what it is supposed to capture.

[...]

The answer may be that rather than get us to our destination, intelligent reading only tells us where to look and roughly what to expect. It hints at possibilities, at novel states of being that we might, with luck and hard work, attain, if only for a moment.

(Donald, 2002, p. 275)

Although it is tempting to think that one can communicate in language by scientific means only, it is hardly attainable in sciences of the humanities, such as in the study of such a fleeting concept as the entrepreneur. The entrepreneur any more than any other human mode of action cannot be mathematized. Instead, we give abstract features of language, such as history and mythology, much careful attention in making sense of what we are studying in the first place. The relevant outcome is that literature's, such as this thesis', ability to carry meanings is dependent on symbolic representation, narrative modes of thought, and, ultimately, metaphor:

Thus comes an important generalization: We evaluate all symbolic expressions from outside the symbol system, from a region of mind that, in its principles of operation, is different from, and much more powerful than, the reach of any consensual expressive system. Consensual symbol systems exist for the purpose of satisfying our deeper semantic (metaphoric?) intuitions. (Donald, 2002, p. 278)

Then, in a modern world where individualism is the norm, communication that reaches beyond history of shared experience is more complex than what can be expressed in even the most precise, logical use of language. Instead, accurate, real and direct communication happens when an expressive object, an active working metaphor, is able to connect people's experiences of the world:

In the end, works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience. (Dewey, 2008, p. 110)

All the transitions of cognitive evolution are present in their cultural niches today (Donald,

2002), in effect in how we construct our shared contemporary culture and interact within it. Here we focus on the mythological stage. For Jung (1998), mythology has as much an inner, psychological function in the individual's mental system as being an intermediary between unconscious and conscious modes of thought, as in bridging a connection between man and the world: for Jung, mythology makes life meaningful and cannot ever be replaced by scientific thought. Here we adhere to the thought of everyday mythology; this attitude goes not without its implications on (post)modern thought. For the eclectic but Jungian-oriented (Segal, 1998) Campbell, mythological symbolism is deeply connected to psychological processes:

Very often, during the analysis and penetration of the secrets of archaic symbol, one can only feel that our generally accepted notion of the history of philosophy is founded on a completely false assumption, namely that abstract and metaphysical thought begins where it first appears in our extant records. (Campbell, 1993, p. 265)

The same should be reversed: abstract and metaphysical thought may not end where it stops appearing in our records. Unconscious thought coping with abstract human experience makes constant use of symbolic, metaphorical and narrative communication modes. For Campbell (1993), myth has undervalued psychological significance: "Mythology, in other words, is psychology misread as biography, history and cosmology" (ibid., 1993, p. 256). Verily, mythological thought is part of our everyday life and correspondence with others. It is not a distinct feature of language, a cultural story set or a collection of amusing fables and fairy tales, but a shared mode of communication, granting human society a collective tool kit for coping with what is inexplicably out of hand's reach and immediate realization. It is an inevitably self-renewing part of our culture and takes different shapes in different times. Thus, mythology is a significant mode of communication in how we come together and interact both as a spiritual and an economical community. While it is a significant mode, it is not the only one, since Donald's (2002) other stages (see Table 1) of cognitive evolution co-exist the mythic: the episodic, mimetic and theoretic. The aim here in focusing on the mythic stage is not to undermine the importance of the other ones, but to explore the phenomenon of entrepreneurship from a special angle to produce (hopefully) special insight. Since mythology cannot be born

without the use of language and symbolic representation, it manifests in narratives (Donald, 2002). Rereading entrepreneurship as mythology is an attempt to learn how the capitalist system has become the prevailing mode of thought in the West.

PROPOSITION 1: The entrepreneur is the central hero character of modern Western mythology of capitalism.

Looking at the entrepreneur as a Campbellian hero, we recognize the metaphor of renewing the world, the changing of the way we feel and think of our relation to objective reality. Weiskopf & Steyaert (2009) and others have shown us how entrepreneurship is a social activity that changes our ways and styles of living, enabling a positive changing of practices and increasing possibilities in life. The entrepreneur is the metaphor we need to create new ways of operating in the world. The entrepreneur is sublime and eternally masked (Jones & Spicer, 2009), for he is part of our collective unconscious, a metaphor before anything else. 'Real' entrepreneurs, such as Steve Jobs, Richard Branson or Jyri Lipponen, may wear the entrepreneur's mask for a while – but only for a little while, before our desire to create and destroy demands a new sacrifice: the sacrifice of the ruling class to be replaced by the new generation. The cosmogonic cycle (Figure 2) spins still: sleep renews our energies needed to create a new tomorrow. The psychological imperative for mythological metaphors of the world is the cognitive root of the creation of the entrepreneur.

5.2 What is metaphor?

Some clarification on the function of metaphor seems exigent. Lakoff & Johnson's (1999) work presents a suitable basis for the study of metaphors in everyday life. Their arguments, drawing from the findings of contemporary cognitive science, contain the basic premises that

1. The mind is inherently embodied
2. Thought is mostly unconscious
3. Abstract concepts are largely metaphorical (ibid., 1999).

These insights have dire consequences on the philosophical study of metaphorical thought, such as the entrepreneur-hero one. First, as the mind returns from Cartesian heights back to the body, Western rationalism is refuted in the reinstallation of experience into the body of human knowledge. An embodied mind posits consciousness to evolve processually, out of Man's incessant perceptions of episodic events. As in Donald's (2002) premise, language is an outgrowth of culture, the mind, then, is an outgrowth of Man. In this sense, the experience of the mythic is not an objective question of spirit in relation to God, but a subjective experience of the social and the infinite, a God that is the Abstract Man – communication beyond the immediate. For this, the expressive object is needed; there is a need for addressing the infinite to sustain society and to replace the doubt that was born with consciousness with trust in society enduring the unbearable uncertainty of the world. As the mind is embodied, thought is a tool of increasing possibilities of more and more complex physical activity within the world.

Second: as thought is, for the most part, an unconscious process, cognition holds a broad meaning as any mental process that we can study: all conscious and unconscious thought is considered cognitive processes (Lakoff & Johnson, 1999). Also, as the majority of thought – 95 percent as a rule of thumb – is considered unconscious, the implication is that all mental activity, such as language and metaphor, can serve as a potential research topic for the archeologist of the mind. Indeed, Lakoff & Johnson (1999) make the claim that unconscious thought “functions like a “hidden hand” that shapes how we conceptualize all aspects of our experience” (p. 13). So, rather than an external, sublime world of spirits and ration, the unseen force that shapes our realities is that of our unconscious minds working within the world we experience – metaphorically understood as spirits and ration.

Third, the connection between unconscious and conscious thought is metaphor. We, the readers, the academics, the mothers and the fathers, the people, make into common sense the everyday abstract concepts we face via metaphor that defines to us what is real. Lakoff & Johnson's (1999) *outré* take on metaphor can be summarized as metaphor being

1. A matter of thought, not words
2. An everyday cognitive action, not a specialized distinct area of language

such as poetry

3. Normal instead of deviant
4. "Dead metaphors" are rare cases of metaphorical expressions becoming literal ones
5. Not necessarily a mechanism of connecting similarities, but a cross-domain mapping of complex abstract concepts.

Also Donald (2002) has verified metaphor as a feature of the mind that goes beyond language. Metaphor is how we make sense of the world. Lakoff & Johnson (1999) give two main types of metaphor: primary and complex. Primary metaphors are part of the cognitive unconscious, acquired throughout life automatically without personal choice. A primary metaphor is exemplified by the Knowing is Seeing metaphor *I see what you mean*. The experience of gaining information through life by witnessing features and evident changes in the environment by eyesight has given life to the primary metaphor, linking the source domain of seeing to the target domain of knowing as a cross-domain conceptual mapping. Primary metaphors are often universal (as gaining information by seeing is not a cultural creation), and together form complex metaphors. Complex metaphors are built upon primary metaphors, and enormously affect our attitudes of the world. Neatly fitting Campbell's theorization of the hero's journey and how we can unleash our own inner heroes by listening to the urge of life within ourselves, the *A Purposeful Life Is A Journey* metaphor consists of the primary metaphors Purposes Are Destinations and Actions Are Motions. The complex metaphor is the vehicle that gives primary metaphors room to manoeuvre, to express. (Lakoff & Johnson, 1999)

5.3 Mythological entrepreneurship and organizations

We have reached a few important insights: first, part of our thought remains mythological; second, metaphor is an everyday part of human cognition; third, metaphor is a tool for processing abstract thought; fourth, metaphor plays a role in mythological thought by enabling interaction of conscious and unconscious thought; and fifth, this is achieved by the symbolic representation of abstract matter. Thus, narratives are incessantly mythological and inevitably use metaphor to make meanings. Myth is not an amusing

archaic remnant of our past, nor is metaphor a novel or poetic form of communication. On the contrary, mythological thinking is a normal part of human psyche, active in its own cultural niche, and metaphor indispensable in the sending and receiving of abstract messages across individuals. Under these conditions, entrepreneurship may well be studied as a modern mythology of the West.

PROPOSITION 2: Entrepreneurship is a metaphor that connects the legalistic and practical implications of the term and the abstract conceptual understanding of the infinite connections and interdependencies that the term implies.

A detailed linguistic analysis of the Entrepreneurs Are Heroes metaphor is not needed, but the main conclusion must be that the metaphor is alive and derivative from unconscious thought as a product of Western capitalist culture. Gartner (2004) has encouraged to seek for entrepreneurship in fictive areas of life, and to look for what is fictive in our conceptualization of entrepreneurship. The active interplay of what is real and what is mysterious is key to mythological thought. Metaphor grounds abstract themes and verifies a shared reality by connecting similar experiences of the world. By default, part of metaphorical thought is unconscious and requires some imaginative powers from the thinker in order for communication to succeed. Verily, the story of the hero who saves the endangered world can be used to deliver all kinds of subliminal messages. In fact, Joseph Campbell himself and his monomyth theory has had a profound influence on American culture's creation of its own mythology via film by directly inspiring immensely popular filmmakers such as George Lucas and Steven Spielberg (Morong, 1994). Star Wars, especially, follows the hero's journey in precise fashion: Luke Skywalker is summoned from his humble hut to face tests not only with his surroundings, but with his own psyche as well, to become a jedi master of *The Force* – a personal well of power that initiates from within by becoming in tune with one's inner personality. The masked enemies represent bureaucracy and oppression on the free individual, something that the hero has no choice but to battle in order to become who he really is. Behind the mask of Darth Vader, the main usurper, is a half-man: Skywalker senior, a potential hero caught by evil, stagnative forces to become a tyrant. By father atonement, Luke Skywalker finally returns home as the rescuer of the princess, the salvator of the community.

Whereas Star Wars may be a show of a very generalistic hero's adventure, there are more explicit portrayals of entrepreneurial heroism. Heroes of much American entertainment follow entrepreneurial paths. Take Ghostbusters, the favorite of many children who grew up on 'the right side' of the iron curtain in the 80's and early 90's. A group of scientists, working in a seemingly dead-end domain of occult sciences, get fired from their positions at the university, start up a company of ghost busting, battle bureaucrats of the city, struggle with no income at the beginning, but when a sudden ghost invasion hits the city, Ghostbusters – those who believed in themselves, who followed their bliss – save the day, win over the populace and the city statesmen. When things start going well, they even hire a (black) worker to fill their group. A matchless tale of heroic entrepreneurship, of individualism working ultimately for the greater good! A tale fit for the troubled times, of entrepreneurship renewing and purifying the society of the ghosts of the past.

In Ghostbusters-type films we find a Western theme of individualism much present also in the idolization of entrepreneurs. The link is not too far-fetched, as today's start-up entrepreneurship culture is much focused on this story type of the individual summoning personal creativity to create innovations able to forcefully penetrate the market. As entrepreneurs craft narrative identities (Down, 2006) and in an aesthetic performance use identity to challenge authorities and thus embody creative destruction (Warren & Anderson, 2009), myth and metaphor play a significant role in the entrepreneurial story, connecting what we perceive as immanent in product and transcendent in market: these are the new psychological planes of Western mythology, the metaphors of how things come to be – and the entrepreneur is the superhuman hero we need to make changes into our realities.

What is representatively Western about entrepreneurship as a creator character is his Zorro-esque democracy: a masked rebel (instead of a king-character, descendent of gods, demanding worship) who really could be any of us when not 'on duty', the Clark Kent among us who becomes the untouchable Superman when the world is in need of saving. A mythological hero borne of the material age, a leader of today with the eternal toolkit of human cognitive history he is.

PROPOSITION 3: Entrepreneurship is political in it's replacement of other myths of

creation.

Then, who is the entrepreneur? The entrepreneur is the hero of the economy, the redeemer, the artist. The entrepreneur is a mythological character, sublime and always appears masked – a character out of the ordinary. As language is a collective effort, evolved to enhance similar experiences to dispel possibility of misunderstanding in face of danger, those social types who have been quick to understand and form these kinds of urgent messages have tended to dominate out-of-the-ordinary, strange and difficult-to-understand personalities who have thus been forced to incline towards loneliness and have been less probable to breed (Nietzsche, 2008). The outcasts, the mystics are those who cannot conform, those who carry special and mysterious forces of the kind that ordinary folk cannot comprehend. These characters, the shamans, the seers, the village idiots, the artists and entrepreneurs are sought after when society presents us with abnormal situations. As the gypsy soothsayer is visited in face of personal insecurity, entrepreneurs are needed when the economic situation is in decline, when we need a new master of currents, a seawizard of intuition, to turn the unpredictable tides of capital return to our favor. For this we need the metaphorical entrepreneur, the hero of the economy: to personify the magnificent forces that are needed to redominate the market. Only then the capitalist system needs someone who 'thinks outside the box' – who breaks the box! for the entrepreneur must be a destructor of staleness as well as a creator of new values – and spearheads progress: don't we all have our idols and heroes?

As entrepreneurship can be considered the creation of new organizations (Gartner, 1988), organizations are as much mythologically constructed as are entrepreneurs. Verily, organizations use multiple narrative modes to promote their identities (Boje & Smith, 2010) and simultaneously engage in interplays of premodern, modern and postmodern discourses (Boje, 1995). Different modes of communication occur in organizations on various levels – Boje (1995) includes the spiritual and mythological modes, focusing on collective values and harmonious living with one's surroundings, of thought to premodern discourse, which was not replaced but accompanied by modern (focusing on rationality) and postmodern (in some aspects returning to the spiritualism of premodernism in denouncing the artificial functionality and mechanistic harmony of modernism by focusing on the decentralization of the human agent and instability of grand narratives) discourses.

Mythological thought seems to find mental paths across oppressive states of being by summoning the deepest cultural resources we have inherited across our evolution as human beings. Mythological thought seeks new ground to root oneself in, new ways to make sense of uncertainty and to live a life free of oppression. In organizations, freedom is a difficult concept, as rulebooks and disciplinary methods, along with carefully chosen reward systems prevail in keeping a productive herd together. Griffin et al. (2015) have studied how free jazz musicians gather together to form a collective improvisational group, and how this attitude, based upon abstraction rather than structure, can help in creating more creative, inspirational and improvisatory organizations, all while keeping the basic form of a conventional organization. Humphreys et al. (2011) have identified informal storytelling as a key tenet to sensemaking in leadership and organizing in a jazz orchestra context. When refining our analysis to mythological thought, the creation of organizations could well happen when such experiences of collectivity and improvisation, resulting from the joyous harmony of finding common ground on metaphysical issues, take place and bring individuals together to fight for a common cause. Griffin et al. (2015) use Jacques Derrida's phrase 'a certain experience of the impossible' to emphasize the shared but abstract experience that an organization may involve its members in: we don't need to know what we are looking for in order to organize in a natural way – to share the mystery is the key to participation in collective action. When individuals in a shared situation, in communicative distance, are in tune with their mythological reasoning of matter and space, organization happens as naturally as cold travelers gather around a fireplace to warm themselves and stare at the eternal mystery of fire. To set the fire of contemporary West ablaze, to light that spark of capitalist organization, the entrepreneur is needed. The entrepreneur promises infinity: the inspiration and courage to dream of infinite possibilities attainable by deep commitment. The entrepreneur promises fire: the possibility of coming together, to look into the same mystery and understand despite the spiritual abyss that tragically separates each personal experience from each other – a sharing of an experience of infinite possibilities.

5.4 On the metaphysics of the market

In this thesis, the market has been introduced as a metaphor for the transcendent in one's

imagination. As we need to categorize abstract experiences understandable in relation to other experiences, the category of the market embodies all the confusing networks of affiliations and cross-path operations into a single thought: that of the marketplace. We know well what is meant by the market – we are good, even talented, at rationalizing and drawing logical charts and piefigures and coming up with analytical conclusions – but to really define it, to scientifically affirm a positive identity to a 'market', seems on the verge of the impossible. Just as the entrepreneur is a masked, sublime character, the market is sea rather than landmass, always flowing and changing unpredictably despite the best efforts of businessmen, the rugged seafarers, and scientists of economics, the landlubbers, to solve its riddles. Every inquiry into the essence of market will come up with new, complex answers. In this sense, the market is transcendent: something larger than us, something we yearn to understand and belong to. Taking Lakoff & Johnson's (1999) idea of the hidden hand of the unconscious cognitive, guiding our understanding of the world via metaphorical thinking, metaphysical thinking is an integral part of all mental activity. Metaphysical issues are a part of all human thought, a cognitive mechanism for understanding what is really real instead of an antiquated dualist philosophical attitude (ibid., 1999). Further, the spiritual experience of transcendence, which, for some, may feel very real, is embodied – a process taking place in the body and the brain, where a person's imagination of the other's experience of moving or feeling something links perceptive systems to muscular systems, instigating the very real sensation of being in the other: an experience we describe metaphorically as transcendence – this is known as empathic projection (ibid., 1999). Remember, the human ability to learn through mime and imitation is naturally present in our endeavours as part of our mimetic evolutionary phase (Donald, 2002). For the sake of example, in an attempt to conceptualizing the market as an act undertaken by individuals to trade goods, we are able to put ourselves onto the place of both sides of the bargain, enabling us to make sense of a confusing set of affairs and to truncate an endless chain of handshakes into a specific one: a handshake where we can imagine both hands as specific and personal instead of abstract and general. Try the trading of a camel to a revolver – we make sense of the situation by applying visual links we have acquired between things to create an artificial experience of the action. The Arab and the Cowboy pop into being as cognitive creations of the imagination, as empathic projections, as we are constantly learning our relation to our environment.

Here I've briefly explained how the market is an abstract concept that we make sense of with metaphorical thinking. In imagination we have an ability to experience being the other – the key feature of the transcendent experience. As the entrepreneur is imagined as a fantastic hero, a metaphysical journeyman, we are imagining the possible new worlds that the hero is able to lead us to. The entrepreneur and the market are the metaphors we use to make sense of how new commercialism comes to be. This metaphorical reasoning is rooted in metaphysical thought of adjusting one's knowledge of the world, and is dependent on the empathic experience of being able to put oneself to the place of the other often described as transcendent.

But what to do with this grounding effect of embodied transcendence and metaphysics? Campbell (1997) advocated Karlfried Graf Durkheim's phrase of being 'transparent to the transcendent': to find out what's transcendent, instead of becoming a follower of a deity, in oneself is what enables the opening of the mystery of one's own being. As we strive to keep the creative spirit of entrepreneurship studies entrepreneurial (Jones & Spicer, 2009) – that is, dangerous and inventive (Weiskopf & Steyaert, 2009), and weird and eclectic (Rehn et al., 2013) – understanding the effect of metaphorical thought in metaphysical and mythological thinking of the field may offer an antidote, an arousing aphrodisiac or experientially enhancing hallucinogen, to be taken before petrifying into an institutionalized field of study.

5.5 What are stories and narratives?

What is a narrative – this thing that we call a narrative? Does it take place? Where and when? What might the taking-place or the event of a narrative be? (Derrida, 1979, p. 87)

As talk is of mythology, narratives and stories, it is unfortunately likely to experience some confusion, some overspill of the terms into each other. To make some sense of the mess, I will shortly present views adopted by organizational researchers on stories and narratives, eventually culminating in a more specific postmodern take on the matter.

To define narratives, Eriksson & Kovalainen (2008) make a distinction between *stories* and *narratives*. A story is “a piece of fiction that narrates a chain of related events

or happenings that involve certain characters” (ibid., 2008, p. 211), while a narrative “is the textual actualization of a story at a specific time and context, and to a specific audience” (ibid., 2008, p. 212). For Czarniawska (2004), narratives become stories by *emplotment*, the reconstruction of a sequence of events with causal relations. “The emplotment continues [...] Mimesis (the way of describing events) is a means of selling a given type of plot, but the plot is central” (ibid., 2004, p. 31). In Czarniawska's (2004) view, it is the plot that evolves a pre-existing narrative into a story, while Eriksson & Kovalainen (2008) claim stories as existant in time and space, objects that actualize textually as narratives as human acts of communication. But then, what is a narrative – is it the coming to be of a story, is it the moment that the story is published, is it the act of storytelling – and where did it come from?

For Boje (2001, 2011), Czarniawska's definition of stories may suffice to describe narratives – but not stories. “I long for a different storytelling, a collective storytelling that is antenarrative and undoes the linear time frames of modernity; I bet on the incoherent and the unplotted tellings” (ibid., 2001, p. 8). In the antenarrative point of view, stories are multicentral, polyphonic and uncloseable. Antenarrative stories are fragmented, collectively produced and thus naturally resist any pigeonholed, temporally freezed definition. To analyse these uncontrollable, unlinear stories, Boje (2001) suggests antenarrative analysis. Antenarrative has a double meaning, referring to both past and future. It is something that takes place before an act, but simultaneously is also a speculative bet on the future: “a poker stake usually put up before the deal to build the pot <the dealer called for a dollar ante>” (merriam-webster.com). Antenarrative analysis is not an attempt to understand what has happened in the past (traditional narrative analysis) but to make a bet on the future, a speculative effort on what might happen next.

Further, for Boje (2001, 2011), stories are chaotic and uncontrollable by nature, whereas narratives are fixed and in place. Stories are antenarrative: they must exist before they can be narrated into being. Narratives are always about the past, as they emplot meaning and coherence into spatial and temporal phenomena by introducing beginnings, middles and ends (Czarniawska, 2004). Boje's (2011) antenarratives are about the future, they are stories that are about to become narratives, bets and speculations on what might be about to happen. The present tense is inhabited by *living stories*. Living stories are in flux, without beginnings and ends, forever finding new spaces in relation to other stories,

becoming explained in order to understand another story, hinting to other things. Narratives are the 'death' of living stories, molding and petrifying them into the past (ibid., 2011).

While not engaging in full-fledged narrative – or antenarrative – analysis described in the past paragraphs, it feels important to grant the reader a take on the matter; stories and narratives are most certainly debatable (what isn't by scholars?), but their analysis rarely includes such focus on open-endedness as Boje's (2001) take with his antenarratives. It is his postmodern view that I most readily sympathize with: that stories are living, culturally evolving things, surviving generations, taking ever new forms as do cultures, while narratives serve as historical artefacts of their times, as momentary versions of the stories, items of our past that we may 'clinically' analyse. Antenarratives are the stories that are coming to be, the bets on the future – they are what might be becoming. Although the theory of antenarratives is not explicitly undertaken here, a similar attitude pertains: the hero-mythology of entrepreneurship is a living story of becoming: less a specific, essential formula, more a sensation of future possibilities.

The entrepreneurial myth, the living story, is a mean of human communication – it has a social, a psychological function transcending the need for describing secular reality. While we must mostly deal with its consciously active patterns – narratives – we make an attempt to take the whole cognitive scope of mental activity into consideration. This means dealing with unconscious cognitive phases of thought, which are always sorts of bets on the future. More than the specifics of antenarratives, this thesis deals with the *grand narrative* of entrepreneurship, which “is antenarrative in how one story can be told in ways that erase a prior way of telling the story” (Boje, 2001, p. 10), as the myth of entrepreneurship replaces other stories of creation.

The grand narrative of entrepreneurship has been sought after from popular and contemporary culture and linked to the hero's journey monomyth theory, but also academic discussion in implementing a genealogical approach to research. Next, we turn onto philosophy of research, the critical assessment of the research habits of the domain of entrepreneurship.

6 Philosophy of research

The challenging of the ideological myths of entrepreneurship has been called upon (Rehn

et al., 2013; Ogbor, 2000). The entrepreneur has been seen by select critical scholars as a masked, sublime character (Jones & Spicer, 2009), while the phenomenon is characterized by the philosophical concept of becoming (Weiskopf & Steyaert, 2009), which promises the field the possibility of eternally new horizons: entrepreneurship could be a study of what is about to unfold instead of what has particularized. Critique of entrepreneurship may emerge in challenging the rationalist assumptions of the academic field with a refocus on the "literary wit" of genealogical narratives of entrepreneurship, actually increasing opportunities of insight rather than narrowing them down to a set of options (Hjorth, 2004). Here, the focus is on the persuasion of the reader to opening up to the possibility of entrepreneurship as something more than a simple economic phenomenon most accurately described with the positivistic assumptions of economic research habits. Instead, totally different aspects of a social phenomenon may unfold by studying entrepreneurship as a living modern mythology. I've made a modest attempt to reveal some of these myths by focusing on how the leading character of the grand narrative of entrepreneurship is perceived by both the public and the scholarly crowd.

6.1 Research habits

Noted and critiqued scholars of science and scientific progress such as Kuhn (1996) and Feyerabend (1986) have argued that every scientific breakthrough will lead to a new structural set of assumptions and dogmas, ones that are bound to be destroyed in a new revolution of the domain in a natural human course of action. A curious thinker will naturally come to greet the thought that a critically-minded scholar must approach the underlying assumptions of the domain with great scepticism – this attitude of questioning of the field was emphasized by Feyerabend (1986) in his demand for an anarchistic method of scientific research. The emphasis was on the way a scientist's interpretation of empirical evidence of scientific research is unavoidably influenced by the historic and scientific background of the researcher, effectively nulling the possibility of an absolute scientific epistemology. This, of course, leads to extreme relativism, an attitude that, in scientific research, is difficult to implement, as an anything-goes mindset is seldom a solid enough stepping stone to plunge into unknown waters from. For Kuhn (1996), history is subordinate to the now and prevailing theory, and scientific progress sundered in two main

phenomena: paradigms and revolutions. Kuhn's paradigms provide researchers with

1. The criteria for which problems are essential and important for a field of science
2. The set of instruments with which to solve these problems
3. The criteria with which to evaluate the validity of presented propositions
4. The conventions and forums for presenting and communicating research results (Kiikeri & Ylikoski, 2004).

When these preconditions do not prevail in a habit of research, a field of science is in a preparadigmatic phase (ibid., 2004). Verily, a science fulfilling these conditions enables the specialization of a scientific domain and the cumulative accounting of new knowledge into a scientific tradition. A Kuhnian paradigm accumulates history to current problems, to what is seen as important now in relation to what we have learned from the past.

The purpose of an academic study in a specific field is often to strengthen and solidify a footing into a house of its own. Entrepreneurship is a field under debate on whether to be built into its own theoretical framework (Shane & Venkataraman, 2000) and to eventually create its own method to study affairs unreachable by other scientific means (Sarasvathy & Venkataraman, 2010), or to cherish the possibilities of a unique cross-domain openness that the question has given birth to. As is expected, the latter camp, more rooted in continental philosophy than logical analysis, seems to take the role of the underdogs who go bravely against the grain and stand strong, isolated but hopeful, against the mainstream. "We, the minoritarians!" cried Hjorth (2009, p. 1). And so it goes: the basics for drama have been set for the theatrics of life to breathe life into new stories and narratives, new mythologies, one being that there is a great divide between isolated groups of researchers of entrepreneurship. As these plays are acted out constantly and simultaneously in myriad places, with roles passed on from one actor to another without anyone knowing when the play begun, when it ends or even allows for an intermission, or who the director or the writer of this surreal farce may be; the story becomes reality as a narrative, and gains historical significance in the same.

Verily, today's academic study of entrepreneurship is polarized. As Down (2013) has observed, the European tradition of research on entrepreneurship seems resistant to

herding and is open to influence from a multitude of traditions. Nordic research, in particular, can be seen as more 'open' as compared to German or French studies, which often include a language barrier, since they are often written in their native languages (Welter & Lash, 2008). Nordic entrepreneurship research is also seen as “predominantly idiographic, nominalist, nonpositivist, and qualitative” (Hjorth, 2008, p. 322), housed most often in the discipline of business administration and dominated by organizational studies (ibid., 2008). Indeed, as the reader observes, this paper leans towards the Nordic tradition of research in entrepreneurship – not least because it is written by a Nordic native for a Nordic university. In fact, the purpose here is to wittingly alternate from the politico-economic demand of the academic education of entrepreneurship used as a state tool for producing product innovation rather than critical insight – instead, the mindset adapted in this thesis has been, as in many places described, on how to become free of such outside pressures. But, as we so painfully strive to being free, independent, unaffected by the stagnative and oppressive forces of prevalent hierarchies, how to approach – and to make use of – historical accumulation of results of inquiry? Verily, all roots have grown over time, all foundations are laid by men. While staying critical, an eye must be kept on the critiques of the past in order to make something of today's topics – this is what a genealogical form of study excels in and wherefrom the domain may acquire new thought. Landström (1999) has emphasized the understanding of the history of entrepreneurship research in order to build upon it, rather than being oppressed by it, to find answers to the most relevant discussions in entrepreneurship research: the openness of the domain is a strength, and entrepreneurship research should remain inviting for new concepts and methodologies to join the discussion in exploring what is unique about the character of entrepreneurship research, while not being afraid of unclear definitions. Learning what is essential can be done by exploring what is in the borderlines of the field (ibid., 1999; Jones & Spicer, 2009). The myths of entrepreneurship is as much about what is there to be seen and what underlies our basic assumptions of the matter. It is essential and nonessential, relevant to everyday understanding of the phenomenon as well as to its scientific reasoning. By building parapets we take solace from the unknown world and consolidate what we have learnt: it is exactly how long developed ideas become defended in acceptance against new modes of thought. But, as entrepreneurship is seen as creative destruction, has the domain a realistic possibility of fortifying itself, of becoming the

antithesis of itself?

Any fortress is bound to fall under siege – this is only a matter of time. As has been argued, the job of the entrepreneur is to spearhead the destruction of old powers and to bring new ways of life into society – the creation of a new world order. This is the entrepreneur of change working towards becoming a new emperor of the castle, a new tyrant. Kuhn's (1996) revolutionary phase initiates in the paradigm in face of an anomaly, a problem unsolvable by the instruments of the paradigm, or an observation in contradiction with the paradigm's basic assumptions. As these anomalies pile up, the paradigm goes through a scientific crisis in a process not cumulative but revolutionary: as a new generation of researchers believe in a new paradigm, a revolution shakes the very ground of the fortress, dropping guards from the walls and kings from their towers to the common yard. After the shakedown, the mock play for the selection of new royalties begins. Although Kuhn's model of scientific progress happening solely via the cyclical return of a total reorganization of a scientific domain by revolutionary chaos is admittedly a highly dramatized version of reality, it is tempting to see some humane truth about the plot, a plot, which promises heroes and villains into the scenery – roles that we are so eager to give to the outlandish.

In an incessant play of guess becoming knowledge, doubt becoming belief, and foundations eventually reshaken by new curiosity, even science is a becoming process in the peculiarity that is human history. Doubt is what precedes change, belief is what restabilizes the environment and seemingly ceases change. The pragmatist philosopher Charles Sanders Peirce (1839-1914) has written on how a doubt becomes a belief. A belief

1. is something we are aware of,
2. appeases the irritation of doubt and
3. involves the establishment in our nature of a rule of action, or, say for short, a habit (Peirce, 1878).

As a belief has been reached, thinking lays to rest; but as the implementation of beliefs leads unavoidably to new doubt, new beliefs are bound to form (ibid., 1878). As doubt creeps into minds, establishments begin to shake in terror. Truths are in danger of flipping over, and life will become re-evaluated in a process of destructive creation. The question in

entrepreneurship research is not in whether to advance the field and to build bases for new insight, but in staying consciously sensitive to the fruitfulness of scientific doubt that is exceptionally potent in the rich turf of the cross-domain nature of entrepreneurship research. By staying critical and curious, yet not totally abandoning the work done by our predecessors, the promise of entrepreneurship as a field of study may emerge.

PROPOSITION 4: The study of entrepreneurship benefits from acknowledging its sensitivity to the possibilities of cross-domain research.

After Kuhnian shock treatment, new ways of studying scientific progress were in demand. Two main types of research of science emerged in the 1980's: *specialized sciences* and *naturalism* (Kiikeri & Ylikoski, 2004). As each discipline of science has progressed, so they have given birth to their own philosophers of their respective domains; thus has each domain gotten their own private pathologists of their own innards – esoteric philosophers of the most recondite kind with not much to share with each other, least across the impossible borders of their beloved domains of speciality. Presumably so: the philosophical study of quantum physics may have very little insight to offer the research of sociological experiments, for example. In contrast, naturalism, in a way carrying on the general science torch of classicism, in scientific research presents a philosophy of science that takes into account research activity as a socio-cultural phenomenon, while not being in outright denial of the immanent results it produces, as would be likely to happen in the deepest depths of most extreme relativism. In a naturalistic philosophy of science, science is under scrutiny 'as it is' – abandoning normativity and rationality in applying the scientific method to itself. Naturalism means to study the act of scientific research as data that can be described: the key is to understand scientific processes as parts of a complex human phenomenon (ibid., 2004). Since science, in naturalism, is seen as a human activity, it takes into account the Kuhnian evolutionary phases of research habits. How a domain of science transforms in given time is a naturalistic way of looking at a field – not the critique of whether a specific result is true or not. In general, naturalism is not bothered by the 'whats?' and the 'whos?' but on the 'how?'; naturalism doubts any generally applicable 'grand methods' and salutes what is human and complex about science. Naturalism is concerned with science as a process, a continuum of scientific habits, emphasizing what is real and

observable instead of rationalist conclusions about hidden laws of the universe (ibid., 2004). In a naturalistic mindset, any a priori-assumptions of a certain scientific theory are observable factors like any other of a chosen field of study.

And what has naturalistic philosophy of science have to give the study of entrepreneurship, then? Obviously the promise of naturalism lies in its generalistic attitude: as has been argued for keeping entrepreneurship a meeting point of multiple domains of human sciences (Rehn et al., 2013), naturalism offers a philosophy with which to study entrepreneurship as a creation of men, a domain characterised by imagination (Cornelissen, 2013) rather than a fixed clump of repetitive habits of action.

PROPOSITION 5: Naturalism offers a just philosophical basis of assumptions with which to critically approach entrepreneurship research.

The second attraction of naturalism is its antirationalism: we are – like Campbell (1993), Jung (1998), Dewey (2008), Donald (2002) and Lakoff & Johnson (1999) – treating spiritual and religious experience as a part of human cognitive behavior, as immanent psychology rather than transcendent theology. For entrepreneurship this is relevant as an inquiry into how entrepreneurship is installed into Western culture as a modern myth; a material myth which's transcendent experience is in the fulfillment of customer needs: the wholesomeness and unity of ever battling supply and demand is the modern unconscious, a mythology of the Western capitalist psyche.

REPROPOSITION: The entrepreneur is a hero-character in the collective psychological mythology of the capitalist West.

The entrepreneur is its hero, the impersonal unifier and martyr of eternal and impossible reconciliation between the two. This is true in much of today's discourse, as has been observed, as well as in the calls for the solidification of entrepreneurship into a method or a domain, fortifying the phenomenon into a system of governable rules – there must be nothing simpler to bring into an organization than ways to install authorities – and the domain-specific literature to go with it, freezing, stagnating into a cozy paradigm with all the safety of a bureaucratic institution, where the holy nucleus family may breed,

excluding and expelling the unconforming. But the philosopher of the other kind sees only change in time and unity in eternity. As we see entrepreneurship as a phenomenon in junction with change, we must turn to philosophies of becoming, of jubilation and affirmation rather than ration and stagnation. Then, here we demand the celebration, the festive gaiety of eclectism: the greatest gift of life and possibility that a domain may treasure and keep in highest value.

6.2 Genealogical research

To understand entrepreneurship as a social phenomenon certain a priori-assumptions must be discarded as detrimental to understanding entrepreneurship as a metaphor of change. First of all, the entrepreneur's relation to opportunities, much emphasized in economic theories of entrepreneurship, is discarded as the prime point of focus to study in order to understand the social function of the character. Undeniably, opportunities, whether they are discovered or created, play a significant role in the eventual materialization of entrepreneurial human action. But, as we turn our interest to the genealogy of entrepreneurship, we are unavoidably faced with other kinds of problems: since the entrepreneur-character is a masked character and his appearance difficult to predict by trait theories only, what are the cultural preconditions under which the entrepreneur becomes a member of society – and what is actually his relation to society? As in the brief genealogy of entrepreneurship in this thesis I've tried to explain, the meaning of entrepreneurship has changed over time and continues to change when crossing language barriers – admittedly slightly, but still changing. And this take only goes as far as the written records of the word 'entrepreneur' I've been able to gather from sources closer to economic studies than that of linguistics – my apologies to philologists! With a wider scope in cognitive evolution, crossing the linguistic barrier altogether away from wording to what is indicated, metaphors of change are undeniably tied to the immediate living surroundings of societies. This means to study the entire human history of useful innovation, of finding new ways of life by courageous individual adventures for new insight – for the good of the community that is humanity.

As culture and its values are in flux and change over time, with a historical understanding of culture, entrepreneurship may be studied with the benefit of hindsight.

What seems to have happened appears always clearer and more logical than what is happening right now, and may well help in imagining what is about to happen – although, most often, our own unpredictability, our improvisation, beats our logical proceedings, our compositions, as human cognition evolves towards new makings of the world.

PROPOSITION 6: A genealogical approach to entrepreneurship enables the domain to focus on the cultural preconditions under which the phenomenon occurs.

6.3 Abductive inquiry

Normally, in social sciences, there are two main modes of research: deduction and induction. In the deductive mode of research, theory is seen as the starting point of knowledge, thus giving empirical evidence the role of testing hypothesis. In the inductive mode, theory is seen as outcomes of empirical evidence, not vice versa as in the deductive mode. “Deduction means reasoning that preserves truth. It is known of deductive reasoning, that if premises are true, the conclusions must be true as well. [...] Induction, as the opposite of deduction, can be seen as reasoning that might not preserve truth” (Määttänen, 1995, p. 126, my translation). Since strictly following either model proves difficult as most social science studies demand elements from both modes of research, we turn to an abductive research mode, which effectively combines elements of both:

Many researchers use both induction and deduction in different phases of their study, which means moving iteratively between these two modes during a research process. Some research methods books offer abduction as a way to combine deduction and induction in one research project. Abduction refers to the process of moving from the everyday descriptions and meanings given by people, to categories and concepts that create the basis of an understanding or an explanation to the phenomenon described. (Eriksson & Kovalainen, 2008, p. 23)

Also, “reasoning that proceeds from a discovered phenomena to one possible explanation is abductive reasoning” (Määttänen, 1995, p. 201, my translation). Abductive reasoning, originally coined by Peirce, aims to include into the process of scientific discovery the

justification of hypotheses: coming up with an interesting suggestion to a problem seems to include a long process of missteps and sidepaths, even false hypotheses, which may play a significant part in the process of eventual forming of legitimate ones – thus the entire discovery process of hypotheses may be taken under serious consideration in an abductive form of scientific study (Kiikeri & Ylikoski, 2004). As this thesis deals with the shady borderlines of entrepreneurship research, an abductive mindset is somewhat a given. I have certainly not begun from a deductive angle, taken a specific theory of entrepreneurship and tested its credibility against empiric evidence; nor have I formed any theoretical generalizations of observed evidence in an inductive manner. Rather, I've looked at different kinds of philosophical views with a certain compassion: all the rivaling theories, such as Gartner's (1988) theory of entrepreneurship as creation of organizations versus personal trait-theories, form a general process of the evolution of entrepreneurship research. All theories come from a certain type of philosophical background which can be understood in their own context. I've made some bold guesses, some or most of which the reader may interpret as missteps, even sometimes shot from the hip with hopes of hitting something untargated but interesting – I've tried to implement the entrepreneurial attitude of searching for the experience of the impossible to the study of the same. This can be described as an abductive mode of inquiry.

7 Implications, discussions and conclusions

While this thesis has focused more on the philosophical, it has not been written with an intention of undermining the importance of empirical research. My belief is that different ways of thinking results in different ways of doing. By taking a consciously non-mainstream approach to entrepreneurship studies does not include the assumption of total seclusion from what is studied in the limelight. Rather, the aim is to learn what is in the middle by looking at the edges of the domain, and to promote the possibilities of cross-domain research.

7.1 Empirical implications

The main question behind the study of mythological entrepreneurship is the understanding of cultural, historical and contextual preconditions of diverse entrepreneurial phenomena – hence the genealogical research design and focus on the fictive. Empirical research modes may use the insights gathered in several research areas. First, as we have studied the entrepreneurial experience – the bardo-states of feeling lost, where the petrified world crumbles and a future of infinite possibilities appears to the adventurer – a suggestion has arisen that the myth, the grand narrative, of the entrepreneur includes an eureka-moment of sorts, a blessed situation of a transcendental experience where new combinations and inventions present themselves as opportunities, or provoke the imagination of the hero to create new solutions to perceived problems. Organization studies may use bardo-states of the entrepreneurial experience as prime foci when conducting narrative research of organizational communication. It could be sought to understand if and how organizational narration emphasizes these moments as their marketing or intracommunication tools. Also, it could be studied how these experiences are promoted as entrepreneurial, linking technological invention to product innovation. It would be most interesting to gain further insight on how organizations make use of such narrations of creative moments.

Second, entrepreneurial will, introduced as part of the mythology of the hero, may offer similar possibilities to organization research as the question of entrepreneurial experience. An organizational identity might be strongly based upon the personality of its founder. To study how an organization uses this mythology, if in effect in marketing or organizational culture, could reveal something about empathic linkage in organization, and help understand whether such a type of image building might benefit the effectiveness and motivation to success within the organization. Will it promote togetherness in unity under a cult-like figure whose vision is contagious, or reciprocal competition for glory within the organization when personnel rebel against the leading figure and start their own entrepreneurial paths – motivated by the strong-willed personalities of their leaders? Are these types of storytelling organizational cultures economically more successful than other organization types? How does an entrepreneurial leader, or an entrepreneurial idol or entrepreneurial ideals, function in a non-profit organization setting?

Entrepreneurial experience and will are cognitive phenomena more attuned with emotion, instinct and spirit than rationality, knowledge and 'common sense'. Entrepreneurial activity seems to contradict corporate values of premeditated strategy and

well-planned takeovers of markets in its spontaneousness and innovativeness – becomingness – as a creation of new combinations to supply and, eventually, demand of the audience. Therefore, an entrepreneurial organization should emphasize elements associated with the becoming nature of entrepreneurship: such are, for example, intuition and improvisation. The role of improvisation in organization building could present an entrepreneurship scholar an interesting research area for understanding what kind of roles abstract storytelling modes and aesthetic attitude have in the creation of organizations and the emerging of entrepreneurial community. The aforementioned area of research has been initiated by Griffin et al. (2015) and Humphreys et al. (2011) in their studies of entrepreneurship learning creating organizations of abstract focus and informal narrations from the open musical world of free jazz.

A focus on entrepreneurship as a phenomenon of creation could lead to new ways of teaching entrepreneurship in universities. Although the *art* of entrepreneurship seems unteachable (Anderson & Jack, 1999), insight into the entrepreneurial experience – the *bardo*-experience of becoming – and entrepreneurial will may offer themes for teachers to design classes around: to teach how opening up to new creative possibilities in the experience of becoming differs from teaching how to get to know one's customers and how to please investors. It is not to totally undermine the two former, but to not explore the benefits of business classes of entrepreneurship borrowing methods from the novel teaching forms of the arts would be a waste when the opportunity to do so manifests – as does in the organization of Aalto University. Verily, the combination of the two has been sought with yet uncertain results. Still, entrepreneurship, as a naturally cross-domain-oriented research area, should find the ways to effectively do so. The teaching of entrepreneurial creativity is a task especially well suited for Aalto University and its strategy of “excellence, multidisciplinary, entrepreneurship, and societal impact” by “educating game changers” amounting to “renewing society by art, creativity and design” (Aalto University, 2016). The experience of becoming could provide a cognitive link between art and entrepreneurship; a common ground whereupon to build a new, innovative platform for reaching to the unknown areas of future economies.

The knowledge of the cultural and contextual preconditions to diverse entrepreneurial phenomena, the dissimilar response to similar business antecedents in differing cultures, may be sought for in the emerging domain of indigenous

entrepreneurship (Doern, 2009). The study of indigenous affairs by economically superior globalistic forces is inevitably faced with the cumbersome task of transgressing an historical moralism of treating indigenous cultures as communities in need of preservation, that shun innovation and invention; as cultural *memento mori* of our own rural pasts – refreshing nichés of the global community. Still, indigenous cultures possess rich spiritual traditions that open the community to endlessly new, enriching possibilities of life; thus indigenous entrepreneurship should not become a forced-upon condition of survival in the harsh realm of global economics – a reconciliation between tradition and innovation – but a natural way of life of using heritage as a cultural power that enables a community to grow under its own command and preserve traditional value systems (Hindle & Lansdowne, 2005). A paradigm (a map) has been suggested that should sieve indigenous entrepreneurship from other types of similar phenomena (ibid., 2005). In contrast, the study of mythological entrepreneurship should provide results not positivistic and taxonomical, but critical and empathetic to the diversity of the possibilities of human condition. Entrepreneurial renewal of the community could play a role in the creation of dynamic and vital indigenous cultures – premodern communal societies tragically lost by the Western global culture becoming postmodern versions of the same.

No Homo Sapiens society or organization of today exists without mythological cognition. Myth is a cognitive tool for organization creation and development, and therefore relevant for the study of entrepreneurship. Mythical cognition houses the communication domains of oral tradition, mimetic ritual and narrative thought, and is formed in language and symbolic representation (Donald, 2002). In mythical cognition, metaphor is the vehicle of the mind that connects the practical and visible with the abstract and (im)possible. As has been proposed, entrepreneurship is the hero metaphor in the mythology of Western capitalism that interconnects the practice of economic activities with the creation of new goods and organizations. A study of indigenous mythologies of useful innovation, of instrumental creation of new goods, new ways of life and the creation of new organizations within, may provide entrepreneurship scholars valuable insight into the various cultural, historical and contextual relations to opportunity creation and reaction. Since entrepreneurship is a Western metaphor, it is safe to assume that indigenous cultures may conceive the innovator very differently – therefore, researchers willing (and daring) enough to trace back the origins of entrepreneurship should gather and compare vast

varieties of mythological narratives of instrumental creation and formation of new organizations.

The same goes for the grand narrative of today's mythology of entrepreneurship, the tale of the enfant terrible of Western capitalism. What kind of heroic tales are there to be found? The claims I'm making here of an underlying grand narrative of a heroic characteristic assigned for the entrepreneur need substance and validation. I've introduced the patient reader much abstract rambling, yet among anecdotes only one case of empirical evidence with detail: the curious case of Jyri Lipponen, the eccentric owner of Levykauppa Äx, articulated in Kauppalehti (see Appendix). I encourage researchers to gather these narratives and to analyze them from a mythological perspective in order to understand the function of a possibly underlying grand narrative. This works for the mapping of the mythologies that constitute the moral foundation of entrepreneurship discourse. The study of where and how are today's Western values communicated, shared and assimilated could be the critique of its lackings and the becoming of a society focused on the human condition as the pinnacle of our scientific and economic progress. With an understanding of our mythological cognition of entrepreneurship and other phenomena of becoming, an honest and equal translation and sharing of experience and value between people and peoples may become.

In Donald's (2002) layering of human cognition, mythological understanding is but a part of the whole. In this study the mythological stage has been highlighted. It has not by any means been an attempt to undermine the importance of other stages of cognition – the episodic, mimetic, and theoretic. Research providing insight of a holistic cognition of entrepreneurship would require understanding of the mechanisms of all the layers of cognition. This means studying the episodic, mimetic and theoretic versions of entrepreneurship. The bulk of today's study of entrepreneurship is focused on the theoretic stage: the creation of an external symbolic universe that enables the formalization and interlinkage of vast areas of knowledge and the independent – clinical – study of phenomena that combine in paradigmatic sets of rules and culminates in the institutionalization of knowledge. With a critical genealogical perspective, the other stages of cognition may be studied, complementary, rather than dismissive, to the theoretical stage. With the game open to study what is mythological in entrepreneurship, also the episodic and mimetic stages could be explored. As entrepreneurship is a metaphor of

becoming, creation and social change, perhaps a more primitive version of cognitive sensitivity to newness, invention and social rearranging may be found: an atavism of becoming. In the mimetic elements of our culture is “the murky realm of eye contact, facial expressions, poses, attitude, body language, self-decoration, gesticulation, and tones of voice” (Donald, 2002, p. 265). The study of mimetic entrepreneurship would be concerned with the communication types of mime, imitation, skill and gesture. For example, the mimetic cognitive action in a start-up company could be of interest to researchers: how imitation of skill and gesture affect the development of the venture? The same mode of research could be of value in studying organizational learning: how unspoken, imitated rather than taught, learning affects the venture? Or, as a study for the societal promotion of entrepreneurship, how entrepreneurial behavior is encouraged through mime?

From the mimetic cognitive stage onward, humans “delight in creating actions that have no practical purpose and spontaneously generate infinite numbers of expressions of all kinds” (ibid., 2002, p. 271). The mimetic – the prelingual – stage of cognition allowed the evolution of primate herds into complex, tightly-knit organizations by giving the tribe expressive force to improve social coordination and generate a collective cognition (ibid., 2002). Whereas the study of the provenance of art could be interested in the mimetic spontaneous activity of expression without immediate, material practical purpose, the similar study of entrepreneurship could focus on practical purposes: the creation of spears, fire and new beliefs – and today's equivalents.

PROPOSITION 7: The cognitive root of entrepreneurship is the initiation of purposeful actions.

7.2 Scholarly discussions

And then, how is the hapless scholar to address these types of research issues? This thesis echoes Shepherd's (2015) seek to reconcile the polarizing forces of the looming paradigm war of entrepreneurship scholarship: while recognizing the merits of incremental research, Shepherd (2015) encourages entrepreneurship research to adopt an entrepreneurial attitude in order to cherish the dynamic novelty of the domain, even willing to endure slower accumulation of knowledge in the field (due to differences in underlying principles and

assumptions of researchers) to favor the creative potential given by a domain focused on the future in coming up with new and interesting insight of an unpredictable and troubled world of opportunity. In fact, Shepherd (2015) explicitly states being more worried about the “crowding out of the more exploratory by the more exploitive” (p. 501) than vice versa. To prevent this, four research perspectives are promoted: research is needed that is more

- 1) interactive: how the entrepreneur's experience of the world affects opportunity creation and refining and how the interaction of the entrepreneur and the community affects the same – and scholars appreciating the gradual development of new ideas in an interactive community;
- 2) activity based: how the micro-foundations of entrepreneurship, such as activities undertaken prior to opportunity recognition, personal motivation and prior knowledge affect the outcomes of entrepreneurial action – and scholars thinking about the series of activities constructing their habits of research instead of singular outcomes of a project;
- 3) cognitively hot: how emotional activity (positive and negative) affects the entrepreneur's progress – and scholars generating cognitive heat to make use of emotional attachment in energizing research activities; and
- 4) compassionate and prosocial: what is the relationship of “doing good” and its opposite and entrepreneurship – and scholars to gain deeper understanding of the creative and destructive actors in a society, and to form an altruistic and encouraging community of research (ibid., 2015).

How suitably Shepherd (2015) equips the field to make use of one's individual curiosities while promoting togetherness in empathy, how well his focus on compassion promotes organization that strives for, rather than thrives in, uniqueness and open-endedness, with roots firmly in pragmatist views of worldly phenomena and embodied cognition! The guidelines serve all areas of study: the choice of phenomena of interest, the empirical research process, and the academic treatment of subject matter. Indeed, Shepherd's suggestions for perspectives support the scholar of social entrepreneurship to study embodied social and psychological phenomena with an equal focus on the activities of the researcher and research community. In a certain cognitive integration of research subjects,

researchers and the communities involved, an entrepreneurial research domain may become.

Entrepreneurship builds upon belief. Then, entrepreneurship should symbolize an attitude of imagination and adventure, a mindset that promotes venturing into ever new territories and new combinations – an attitude that promotes collaboration all around. Entrepreneurship should welcome influences from all over and beyond the academic stage, and promote itself beyond the boundaries of business and economic research domains. Entrepreneurship as a social phenomenon is a discourse of becoming, the mystery of creation, and as thus a universal mythology. Trade is human, and the study of business a study of social behavior – thus, it should promote the cause of humanity and life. Entrepreneurial action is cognitive, aesthetic and experiential. The actions of entrepreneurs lead to people starting new careers, moving from their homes, being away from their families, taking huge risks, worrying, going with the gut, overanalyzing, ulcers, making new connections between people and things, people and people and things and things, experiencing personal intellectual growth, mania, depression, passionate attachment, identity building, storytelling and who knows what – people are the most inventive bunch of emotional animals. These are subjective, social and psychological phenomena of unimaginable variety – certainly the stuff of humanities. Also, entrepreneurs are actors of the financial market, the keepers of imbalance and bringers of creative destruction. Without entrepreneurs, ventures would not be start-up, iterated, taken financial risks upon, massively succeeded, modestly succeeded, failed, grown rapidly, beat by competitors, brought forth technological innovations, succumbed to technological peripheries, sold to Google, declared bankrupt, shut down or kept a-choogling. These are real, economic events with material, often calculable and measurable consequences. As has been suggested, the entrepreneur is a mediator between these two worlds – the social and the economical.

PROPOSITION 8: Entrepreneurship could have a special role of diplomacy and translation in the intercommunication of academic studies of economic and social phenomena of the peoples of the world.

Furthermore, my *concrete* present for the use of entrepreneurship domain is not a method

or a paradigm but a metaphor. It is a metaphor of a house. It is a becoming house, a house of possibilities – a house that the domain could build as its home. In 1958-1959 the New York Museum of Modern Art featured the Austrian-American architect Frederick Kiesler's impossibly ambitious “Endless House” project as a series of models, photographs and drawings. Kiesler's vision was of a family dwelling that was based upon his manifesto of “correalism” that argued for the view that humans and nature are not separate entities but an integrated system. Kiesler missioned a lifelong architectural project to reflect on this thought – against modernist architecture's strive for utilitarian design based on and enslaved by temporary human will (Unwin, 2010). The general design of the house is based upon a variety of techniques of manipulating natural light with lenses and prisms to free the inhabitant from the enslaving of time into separate particles by the mechanical clock to the inhabitant's experience of the passing of time as a continuum in the change of light as the day passes. The form is first drawn as freehand scribble, without conscious effort to any specific outcome, then selectively edited to reveal a basic form (ibid., 2010). The form should let natural light enter all interiors without blocks and cornerings by conventional geometrical design. The house should be built of steel mesh and *concrete*, with plastic windows and various natural materials for flooring, including bathing pools around the house nulling the need for bathtubs (Sveiven, 2011). It has never been built to completion.

The Endless House is called the “endless” because all ends meet, and meet continuously. It is endless like the human body – there is no beginning and end to it. The “endless” is rather sensuous, more like the female body in contrast to sharp-angled male architecture... The coming of the Endless House is inevitable in a world coming to an end. (Frederick Kiesler, cited by Unwin, 2010, p. 58)

A house for a science of becoming is an endless house; it is there, striving for existence, yet unbuilt. I believe the endless house is the only home imaginable for the mythology of the entrepreneur. It is a house in and from which the hero may continually emerge, as it offers no reference point for building 'upon' itself, but encourages immediate experience of a world of possibilities. Academic entrepreneurship could use the metaphor to produce ever more imaginative research topics and push beyond convenient boundaries that

otherwise surround people as a constant reminder of one's place in the grand organization of things and people. The endless house principle thrives in the promise of infinity – a lure that may carry the scholar to heroic adventures and unknown realms.

PROPOSITION 9: Should the domain of entrepreneurship require a house of its own, let that house be an “endless” one.

7.3 Conclusions

What have I done? I've examined entrepreneurship as a genealogy, mythology and metaphor. In select historical canons, entrepreneurship has been seen as a phenomenon emphasizing activity and getting things done (Landström, 1999) and economic risk-taking in order to make profits (Hébert & Link, 1989). The academic study of entrepreneurship has been divided into two rough camps: with one side seeing the phenomenon as an economical activity and the entrepreneurial actor a seeker of imbalances in the market, and the other seeing a social activity of creativity and organization building. Schumpeter and Sombart introduced to the economic discussion of entrepreneurship the concept of creative destruction, an uncontrollable force brought to the market by the entrepreneur. This force has been seen as a philosophical continuation of world creation mythologies of different cultures around the world, and, especially, a Nietzschean term of self-recreation through a creative process that introduces new values to a society. The possibilities of Nietzschean economics have been presented as twofold: research into Nietzsche's specific thought on economics and the usage of Nietzsche's general thought in economic research (Drechsler 2006). This work has been greatly influenced by Nietzsche's thought and style of writing, corresponding with Hjorth's (2004) call for the usage of genealogical storytelling with “literary wit” (p. 223) to uncover new possibilities of research in the domain of entrepreneurship. Here, Nietzsche's eternally recurring prophet Zarathustra plays the role of the idol for the mythological entrepreneur – a creative destroyer and bringer of new values. The preeminence of Nietzsche as a philosophical foundation in a business thesis is warranted; in fact, Nietzsche's immeasurable influence on contemporary thought, scientific and popular, has been understudied in the field of economics (Backhaus & Drechsler, 2006). I've modeled this thesis around Nietzschean thought, or at least my understanding of

it, hoping to offer modest ways of 'closing the gap'. Since Nietzsche's influence on the history of economics is mostly indirect and metaphorical in effect (Senn, 2006), metaphorical thinking plays a key role in this thesis. The 'findings' of my study, the critical insights, have been presented in the text as propositions. With these propositions, a socially aware critique of entrepreneurship may be initiated.

Metaphorical thought resides in the cognitive stage of mythology, and this stage is present in everyday human life (Donald, 2002). Since the mind is embodied, thought mostly unconscious and metaphor a 'link' between the conscious and unconscious – a cross-domain mapping of an experienceable reality and abstract concepts – (Lakoff & Johnson, 1999), entrepreneurship studied as a mythology and metaphor is not a question of fables and fairy tales of the past, but our (academic and popular) everyday understanding of the phenomenon. Entrepreneurship, the metaphor, connects the unconscious, transcendent realm of the market – supply and demand – to reality in product or service. The mythological entrepreneur is the hero of this magic trick, the bringing forth of the concrete out of the imaginary.

To further elaborate on the entrepreneur as a hero, Campbell's (1993) monomyth theory has been chosen for two reasons: first, it is obviously rooted in Nietzschean philosophy of becoming – the firm belief that new universal human values may arise after even the most terrible tragedies, ones that connect rather than separate, and that these values are shared and stem from the becoming experiences of individuals – and Jungian psychology of mythology and is thus compatible with my line of thought; second, it is simple enough to be given new applications by non-anthropology scholars and understood by non-academic readers. While undoubtedly criticized by 'serious' anthropologists as over-simplificatory of the variety of cultural narratives, the monomyth serves as an apt starting point for the study of the metaphorical journey of the heroic entrepreneur. I, like Campbell, am not making any claim to the monomyth's universal supremacy over other possible story types or variations from the theme. Rather, the monomyth is useful in its relatability and instant recognizeability: like Kurt Vonnegut (2012) commented on his correspondent 'Man in Hole' story type: "Somebody gets into trouble, gets out of it again. People love that story!". So it goes!

Indeed, it seems entrepreneurs get in and out of trouble, and bring forth change upon their return. New products and services complement and nullify old ways of living,

make life more convenient, exciting or amusing somehow. Without anything totally new to offer, either in innovation or new combinations, entrepreneurship cannot be: a shoemaker who sets up an independent business is a craftsman and retailer, not an entrepreneur. Once, The Entrepreneur brought to the community an idea of covering one's feet with protective layers of animal skin in order to avoid freezing one's feet on cold land and, thus, to work outdoors with increased stamina. The idea caught on – now everybody wears shoes, and many collaborate to manufacture them. The entrepreneur is the mythological character who enables an organization to take form and to make possible the production of efficient shoes for the community by the community: the refinement of leathers to suitable use, the pondering upon amounts of material needed, different characteristics of materials and so on. When in fact the community does the productive work, the entrepreneur is absent. Further study into the origins of useful creation is encouraged, in order to understand the cultural preconditions under which the mythology resurfaces. My hunch is that the entrepreneur character surfaces only in certain cultural conditions, and is living its heyday as an emphasized hero-character in the (post)modern capitalist culture of the West, a consumerist culture obsessed with economic growth by innovation and new goods, in need of not a little reassurance in the face of an economic crisis and a fearsome power inevitably rising from the East.

In the genealogy of entrepreneurship in economic studies, Schumpeter and his creative destruction could be credited as the culprit to the identification of the mythical entrepreneur of modern West. It is in the incessant renewal of markets where the entrepreneur thrives and is temporally housed in. From Schumpeterian creative destruction has evolved a lineage of study that emphasizes the social aspect of entrepreneurship. This means to study a social phenomenon that has inevitable economic outcomes as well. Modern Schumpeterians have concluded entrepreneurship as the creation of organizations (Gartner, 1988) and the entrepreneur as an irrational destroyer, masked and sublime (Jones & Spicer, 2009). The thought of entrepreneurship as a mythology of the West is preceded by Sørensen (2008) and Rehn & Taalas (2004). The modeling of academic entrepreneurship after the very phenomenon – as a becoming concept rather than a being entity – into an entrepreneurial way of study has been called for (Jones & Spicer, 2009; Weiskopf & Steyaert, 2009; Styhre, 2008). One possibility to coming up with more original and creative insight may be a conscious effort of taking risks (Gartner & Birley,

2002) and the search for entrepreneurship in unusual places (Rehn & Taalas, 2004; Sørensen, 2008). It is this body of work, this attitude of not only explaining but also developing entrepreneurship by pushing its boundaries to new areas of life, that I integrate my thesis into: the cognitive search for bold new grounds and new ways of doing entrepreneurship research by acknowledging the mythological cognition of entrepreneurship as part of the whole. A constant mapping of the rough cutting edges between the known and the unknown: in innumerable forms, the mythological entrepreneur persists.

7.4 Emanations

In a new linear marriage of technology and humanism, contemporary entrepreneurship discourse holds the presupposition of a pre-World War-like optimism of technological advancement and innovation equating human progress. As mere centuries of historical evidence shows, there is ambivalence in the results of such concatenations. As one would not deny the human benefits of innovations in hygiene and medicine, the unequivocal approval of a similar history of innovation in the development of firearms would seem absurd or at least rather cold in judgement. The curiosity of the human mind for new communities and new standards of life has lead to ever increasing demand for energy sources, raw materials, production facilities, labor comparatively cheaper to our own similar activity, housing, urban space, readymade entertainment, time, and, especially, education in an epoch of race. Entrepreneurship plays a role in the creation of new values – it is the capitalistic reformulation and representation of Nietzsche's life-affirming philosophy; the entrepreneur is Zarathustra, the eternally elusive prophet who inspires not satisfies. In entrepreneurship is the Schopenhauerian 'will to live'; the internal personal reflexion into which the phenomenal world collides – and there is the Nietzschean 'will to power'; the overtaking and mastering of the challenges that the world presents. In entrepreneurial will is the promise of materialization, the Aristotelean *poiesis*: action towards an external result (Cambridge Dictionary of Philosophy, 1999) and creation of something new (Saarikoski, 1967). In the entrepreneurial experience the capitalist hero is born: the becoming bardo-experience of a world of unseen opportunities becoming possible out of obliviousness. In entrepreneurship the imaginative becomes actual, the

eternal child alive. In entrepreneurship resides the promise of infinity: a meaningful interplay between subjective experience and objective phenomena.

The mythology of the entrepreneur holds the stuff that economic analysis struggles with. The psychological and cognitive study of emotional and unconscious response to cultural stimuli offers the study of entrepreneurship the possibility of a moral readjustment: when studying a social phenomenon, a humanistic philosophical stance should be postured – one of promoting mystery and life ahead of technological innovation and economic performance.

8 Reflection

It is too bad! Always the old story! When a man has finished building his house, he finds that he has learnt unaware something which he OUGHT absolutely to have known before he – began to build. The eternal, fatal "Too late!" The melancholia of everything COMPLETED!– (Nietzsche, 1917, p. 221)

Uncannily often, the sublime Mr. Nietzsche was right. I believe Ernest Hemingway has been quoted to claim the first draft of anything to be nothing but shit in need of rewriting. To be able to create this work at hand I've found my supervisor Mr. Ewald Kibler's advice of 'writing it as if writing a book' an apt resource for gathering the courage to continuously plunge into ever new darknesses. I've learned to relish every writing session as a new session of exploration, of learning my own capabilities and scoping those possibilities of my imagination. Early on I decided not to use any spell checkers or auto corrections in order to not let those reds and greens mess up my beautiful blacks and whites. Then, I take full blame for all inconsistencies and spelling errors in the present text. The overall structure and layout I decided to let take form in the very latest stages of writing, in the end being much in a chronological order of its writing order: what the reader reads first is what was written first. My knowledge of the subject has increased during the studying process, as new theory and philosophy have revealed themselves to me. This is supposed to show: the reader is invited to the becoming experience of the writer. In general, I've found much less use for methodology books and thesis guides than for the newfound freedom of writing on a subject of my own choosing, taking the subject to areas of interest to me – and

letting things happen while presenting myself with an intellectual challenge of writing in a free flowing way, while keeping an eye on certain academic preconditions.

An invaluable asset in my intellectual growth has been Mr. Pentti Määttänen's courses of philosophy and philosophy of science, the chance of joining provided by the Aalto system of mobile studies between schools. In these courses I've acquired the basic knowledge of philosophical concepts and themes, developed a stance of my own and painstakingly learned to apply them to my field of study: it is Mr. Määttänen to whom I owe thanks for being introduced to the theories of pragmatic aesthetics (Dewey, 2008), mythological cognition (Donald, 2002) and embodied metaphor (Lakoff & Johnson, 1999) to 'ground' my incessantly sceptic and ideological mind. It is a wonder to me why the attendance to his courses is low and limited to students of the arts. I can't escape the recurring conclusion that business schools tend to ideologically bud with engineering schools of 'hard' sciences. My sentiments are the opposite; to me, the economy and business in general is comprised of eternal webs of human activity and cannot be explained to satisfaction with positivistic scientific models: there are no underlying, immovable truths in human activity discoverable by strict adherence to scientific principals – except maybe for the observation that it is endlessly confusing and contradictory. The school of business is a school of societies, of human activity – I feel that it should emphasize this to its students, who often, seems to me, embody attitudes of those 'hard' sciences. In fact, in my opinion philosophy should be a mandatory course for all faculties, for without the basic understanding of ideologies onto which the educational system is built upon – how would one learn to become critical? The Aalto system has made it possible for anyone to apply to these courses, which hopefully will be held the following years as well. But, the process and finding out of these courses is discouraging to say the least. Many, especially younger, students will not find out about these courses at all, let alone reason themselves into taking them. As they are not 'sexy' like creative sustainability or design for example, are not marketed and demand a rigid application process with several stages and deadlines, and with the aforementioned false assumptions of ideological and historical basis one does not wonder why, for some, the business school is misfit with both the arts and sciences.

So, to me, those courses of philosophy and the process of writing my own thesis has much moulded my outlook on life in and outside the academia. Only at this stage I've understood that these studies may be done almost anything with – my own interests and

thoughts guide my progress. From realizing that business studies are in fact a social science, concerned with human realities rather than mathematic ones, I also understood the infinite possibilities of serious study of the matter. Only at this stage I realized that my true ambitions can be realized in the academic field of expertise rather than in the realm of corporation: entrepreneurship is of great interest to less as a profession, more as a phenomenon. The ambition is new to me, but real: to create new insight and values. So now I'm dealing with this: how to keep going as a writer?

The temptation to rewrite everything is real. I truly feel as though the first chapters lack the intensity and hints of forming insight of the latter ones. After learning so much towards the end I've little patience left for the uneducated fool of some months ago. In this revolution of the mind is *my* hero's journey into thesis writing. I've tried to stay on the creative edge during the whole process, not as a scientist who analytically deducts false hypotheses after another, but as the main culprit of my own making, the entrepreneur who seeks to break away from the dullness of present temporal space towards eternal possibilities of imaginative forces. I started out with almost nothing but a need to write a thesis, but since the adventure truly began by the revelation of itself as the subject of my writing, there has been no turning back. The entrepreneurial adventure goes on, but upon return of the thesis a stagnation is possible – therefore all must be done to use the momentum and spin along the cycle, not by rewriting but by embarking on new adventures and challenges: the aim is to let the journey progress towards a doctoral dissertation.

It's either a doctoral dissertation and an academic career – allowing a full day's work around a subject of interest to me – or the career of a free writer with hack jobs such as janitorial work (as present) or post delivery (a previous occupation) with the freedom of writing about anything I like but limited to one or two hours per day. I prefer the first choice, or at least will strive towards it to see what my possibilities might be. Anyhow, I know I've found my expression in writing and in entrepreneurship an affinity to infinity – the closest to the arts that business can get.

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10 Appendix

1. "The entrepreneur who entrepreneured too much – and went to psychosis"

Article in Kauppalehti on 30.10.2015. Online link to Finnish article: <http://www.kauppalehti.fi/uutiset/yrittaja-yritti-liikaa---joutui-psykoosiin/ZS4LLFGa>

Four years ago entrepreneur Jyri Lipponen was in such a bad state, that he couldn't answer work calls or emails.

Entrepreneur Jyri Lipponen lies in limb restraints in the closed section of a mental asylum. He is in psychosis. It is fall 2011, and many things in Lipponen's life have gone to hell.

"The room is windowless. I'm shaking in the bed. Although I'm in psychosis I realize that things are not as they should be", Lipponen describes how he felt four years ago. "I had worked 15 hours a day, 7 days a week for years. I was pushing like crazy, and I couldn't delegate."

First came burnout, then the mind broke.

Let's go back to the time, where everything begins. To Kuopio and year 1997. Lipponen brothers Jyri and Jari have listened to music and collected vinyl records throughout their youth. Passion pushes the young men forward, and the brothers want to found a record store. The space is found next to an instrument store, but they have no money.

"When we went to the bank to ask for a loan, we were laughed out. We were two twenty-something hippies, of whom the other smelled like kilju [a typical Finnish homemade alcoholic beverage], and the other of some plant."

The bank said no, but the brothers didn't quit. In Jyri Lipponen's words, they had "an enormous" collection of records. Although their hearts wept, they started to sell records from their own collections in the store. They called the store Äx. "I was at home packing the records into crates and cried. When I started selling them, I became happy, because the buyers became happy", Lipponen says.

The business idea was simple: to treat the customer well.

"We knew all the active record buyers of Kuopio. When the customer walked in, we knew what he wants and what we should offer. It was really cool to be a record dealer."

Jyri lipponen became the CEO, because he was more Savonian of the brothers: more social and quick-witted. "I've always been talkative, and I get along with people."

The brothers marketed the record store by giving out flyers in the city and in bars. "A friend secretly printed four-color flyers in his family's advertising agency. We spread them around in the bars of Kuopio."

The next year his brother and his family moved to Oulu, where another store was opened. The beginning was rocky, and the business just wouldn't flourish. "At first in Oulu we were on the edge all the time. Should we continue or should we quit? Then we came up with a phrase to use in our ads, that ringed a bell." This phrase was: *nasta lautaan, mummot hautaan* (pedal to the metal, grannies to the grave). It made Levykauppa Äx instantly famous.

The Laestadians were the first ones to get angered. Then the frowners were joined by other conservatives and city socialites. The commotion around the ad became so big, that a radio show loudly questioned, how anyone can get away with advertising like this.

His brother got death threats, but culture folk liked and backed them. "The ad strengthened our image. In a year, Levykauppa Äx became an integral part of Oulu."

The downhill of Levykauppa Äx begins, when the brothers open a third store in Turku in the beginning of 2000's. The pace has been too much, business starts to wane.

"Our accountant thought that the amount of work was not in relation to success. We worked intensely, but didn't see it in the sales."

The company was days away from becoming totally broke. When the situation was at its worst, Jyri Lipponen decided after a dark weekend that the company has no future. He saw himself closing down the stores and driving down the whole company.

"We had no money, business wasn't happening. I just felt like, whatever, let it all go. I thought that maybe I'll open myself an antiquarian store in Kuopio."

As the weekend ends, Lipponen starts to drive his car from Kuopio to Turku. On the way he stops in Jyväskylä for a coffee and sees an empty business space, with the word "for rent" on the window. From that sitting Lipponen calls the landlord, who comes to show the space.

In a few days a rent contract has been signed. Soon the record store's doors open. For some strange reason Jyväskylä turns the tides for the company. Business starts rolling, and new stores are opened. The more the company expands, the harder workplace Jyri Lipponen maintains.

He micromanages, and doesn't know how to share responsibilities. "Our business idea has always relied on us knowing the music tastes of our customers and knowing the artists. Our purpose is to combine those two. To tell the customer what he wants, before he even knows he wants it."

From the brothers Jyri is the one who seeks constant growth and is fiddling about constantly. Jari tries to calm things down, but lets his brother hustle. Sometimes there is too much pace and the brothers clash hard. Negotiations are done by screaming. The business

runs more on emotion than ration. Business strategies are written in the snow, budgets are made so-so.

When in 2005 the record market is sliding towards change, Jyri Lipponen comes up with suggesting the representative of the band **Kotiteollisuus** collaboration: the band's website would include a link to Äx record store, where the band's new DVD would be preorderable. The idea is new, no other record store or band has tried this in Finland. After the link is released, Lipponen's phone rings. The webstore correspondent tells that in a few hours more orders have come in than in two months total. A simple idea enlightens the grounding thought of Levykauppa Äx's existence: to serve both customers and artists.

The faster the company grows, the tighter the CEO hangs onto the entrepreneurial identity, sick with strength. One cannot be weak, nor show fatigue. The more work hours he can do, the better entrepreneur he is.

Until he is no more.

It's June 2011. Lipponen brothers have decided to enter the summer festivals with a splash with distinct marketing coup. A bus has been bought for Levykauppa Äx, which drives from festival to another and from which records can be bought. The bus carries a 5000 record collection. A free, 150-page catalogue is given out from the bus.

The side of the black bus is taped with the words: "Muista aina, että sinä olet kakkapyllly" (Always remember, that you are a poo-poo-arse). Behind the slogan is an advertising campaign, for which Levykauppa Äx was rewarded with a prize a few years back in the highly regarded **Vuoden Huiput** -competition. The bus and catalogue have demanded a lot of money. The idea is CEO Jyri Lipponen's.

"The first day, when I walked around **Provinssirock** festival area, I felt like everything is going to hell."

Few people buy records from a bus. Free catalogues are thrown to the ground. "When I

looked around, I saw how tens or hundreds of our catalogues were lying in the gutters and the lawns. People had thrown them there, people were walking in the mud, with our catalogues under their feet.”

Everything starts going wrong. Lipponen tries to come up with new solutions on the go, but nothing catches fire.

”Until then I'd thought that failure is part of being an entrepreneur. That it's okay to screw up. Suddenly I realized that I couldn't forgive myself for error anymore. Nobody else was judging me. I'd turn into my own worst judge.”

The situation becomes worse. Lipponen blames everything on himself. Small things become big, everything starts to feel unsurpassable. In the end Lipponen is in a state where he cannot even answer the phone or open his emails.

”I quit working. I had burned out.”

Lipponen returns to work after a whole year. First to take care of marketing and later to become CEO. ”Before I got sick I'd been an entrepreneur for 15 years and I had always been bad at sharing responsibility. I didn't even have a clue of how to build an organization. When problems arrived, I squeezed the stick harder and worked more.”

It's clear that a company like Levykauppa Äx runs into trouble, when the CEO stops showing up at the office, closes his email account and changes his phone number. When Lipponen takes the lead again, the company's accounts are worse than they were when he left. New leadership has tried to reorganize, but compared to income, the outcome has grown too much. The company is all too close to liquidation.

”After returning as CEO, I had to start employee co-operation negotiations. I lost friends and friendships, but I had no options.”

The last financial year was Levykauppa Äx's historical best, result-wise. Revenue went

down a bit from last year to 6,7 M€, but 234 000 € were made in profit. From the ongoing financial year Lipponen expects a 1,5-2 M€ growth. In three years, he predicts a rise to 10 M€ in revenue.

”We've been able to keep our passion in music and a punk attitude. We hold onto our ideology and will to progress.”

According to Lipponen, global giants can be fought in a simple way: by knowing the customers and serving them the best, and by co-operating with artists and record companies.

Although the company is in rapid growth phase again, Lipponen has decided, that his work days will not stretch out anymore. Eight hours of work per day is enough. ”When you are in a state of not being able to work, to smile, to cry, to laugh for almost a year, you start rearranging your values. You can survive from losing it. You can recover. Afterwards you can even laugh at it.”

2. Joseph Campbell on Entrepreneurship

Tape #1901: "Call of the Hero" with Joseph Campbell interviewed by Michael Toms New Dimensions Foundation audio tape from a live interview on San Francisco's radio station KQED. The following exchange was part of a discussion of the question of: What IS creativity?

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Toms: In a sense it's the going for, the jumping over the edge and moving into the adventure that really catalyzes the creativity, isn't it?

Campbell: I would say so, you don't have creativity otherwise.

Toms: Otherwise there's no fire, you're just following somebody else's rules.

Campbell: Well, my wife is a dancer. She has had dance companies for many, many years. I don't know whether I should talk about this. But when the young people are really adventuring, it's amazing what guts they have and what meager lives they can be living, and yet the richness of the action in the studio. Then, you are going to have a concert season. They all have to join a union. And as soon as they join a union, their character changes. (emphasis added, but Campbell changed the tone of his voice) There are rules of how many hours a day you can rehearse. There are certain rules of how many weeks of rehearsal you can have. They bring this down like a sledge hammer on the whole thing. There are two mentalities. There's the mentality of security, of money. And there's the mentality of open risk.

Toms: In other societies we can look and see that there are those that honor elders. In our society it seems much like the elders are part of the main stream and there is a continual kind of wanting to turn away from what the elders have to say, the way it is, the way to do it. The union example is a typical one, where the authority, institution, namely the union comes in and says this is the way it's done. And then one has to fall into line or one has to find something else to do.

Campbell: That's right.

Toms: And it's like treating this dichotomy between elders and the sons and daughters of the elders. How do you see that in relationship to other cultures?

Campbell: This comes to the conflict of the art, the creative art and economic security. I don't think I have seen it in other cultures. The artist doesn't have to buck against quite the odds that he has to buck against today.

Toms: The artist is honored in other cultures.

Campbell: He is honored and quickly honored. But you might hit it off, something that really strikes the need and requirements of the day. Then you've given your gift early. But

basically it is a real risk. I think that is so in any adventure, even in business, the man who has the idea of a new kind of gift (emphasis added) to society and he is willing to risk it (this is exactly what George Gilder says in chapter three, "The Returns of Giving" in his book *Wealth and Poverty*). Then the workers come in and claim they are the ones that did it. Then he (the entrepreneur) can't afford to perform his performance. It's a grotesque conflict, I think between the security and the creativity ideas. The entrepreneur is a creator, he's running a risk.

Toms: Maybe in American capitalistic society the entrepreneur is the creative hero in some sense.

Campbell: Oh, I think he is, I mean the real one. Most people go into economic activities not for risk but for security. You see what I mean. And the elder psychology tends to take over.

This discussion ended and after a short break a new topic was discussed.